

# Billboard

\$5.50 (U.S.), \$6.50 (CAN.), £4.50 (U.K.), ¥2,500 (JAPAN)

NEWSPAPER

IN THE NEWS



DAVIS



LENNOX

**Arista Acts Lead Label  
To Best Fiscal Year Ever**

PAGE 6

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 27, 1996

ADVERTISMENTS

## Les Misérables

The 10th Anniversary Concert

recorded live at the Royal Albert Hall



210 performers including  
Colm Wilkinson and Les Salmons

TV rebroadcasts nationwide  
this August and September  
2CD set w/ 34 page booklet  
Available in-store July 23



The musical that swept the world.

## The best design [free]

award  
winning  
graphic  
design  
is FREE  
with every  
cassette  
and CD  
manufactured  
package from  
Disc Makers.



## DISC MAKERS

Call today for your free 1996 catalog  
1-800-468-9353  
605-663-9930; fax 605-663-3426  
http://www.discmakers.com

## BRING ON DA FUNK: '70s ARTISTS ENJOY RESURGENCE

### Summer Tours Prove Lucrative

This story was prepared by Craig Rosen and Douglas Reece in Los Angeles, Jan Crouch in London, and Steve McClure in Tokyo.

The '70s, the decade often dismissed as the musically inferior stepchild of the revolutionary and musically ground-



KISS



REO SPEEDWAGON

breaking '60s, are back. Such '70s staples as Kiss, REO Speedwagon, Styx, and even the Sex Pistols are packing them in at amphitheaters or sports arenas near you.

Dave Williams, president of A&M, Va.-based Col-

(Continued on page 100)

### VH1 Recalls An Era

■ BY BRETT ATWOOD

LOS ANGELES—VH1 is readying a format switch to all '70s, all the time. However, not pull out those belt buckers and platform shoes just yet—the

change is only temporary. On Aug. 19-25, the channel will pay tribute to the decade and its music with a full-time programming blitz of classic music, movies, and TV shows from the '70s; specialty '70s music programs; and an ambitious, five-part documentary.

—There was more to the music of that



MUSIC FIRST

(Continued on page 99)

### Funk Revival On Road, In Studio

■ BY VERNON GIBBS

The funk revival that started five years ago when rappers began sampling the legendary funk bands of the '70s is accelerating with a strong lineup of leading bands from the era.



THE SLEY BROTHERS



FUNK ALLSTARS

The bands that made funk the world's beat are preparing to extend their careers into the next decade and beyond. Not satisfied with playing just their greatest hits, many have released or are preparing to release new product.

(Continued on page 98)

### Nasir Raises Profile Of Malaysian Music Biz

This story was prepared by Alexandra Verick in Kuala Lumpur, Malaysia, and Geoff Burpee in Hong Kong.



NASIR



If any musician embodies the cultural conflicts between East and West

(Continued on page 109)

## Spain's Indie Compilations: Chart Glut Or Good News?

■ BY TERRY BERNE

BARCELONA, Spain—As multinational labels in Spain are finding it difficult to develop new local pop acts, and record sales overall have been dropping, one segment of the market has become the dominant, suc-



cessful as a whole. Record unit sales in Spain dropped 8% in 1995, according to the most recent full-year figures reported by the International Federation of the Phonographic Industry. However, according to others, without compilations, album sales would be even more demoralizing than they

cessful niche of the country's independent labels: the compilation album, in which consumers can buy the cream of international and domestic hits.

It's been fashionable in Spain in recent years to blame compilations for the apathy of consumers toward local artists and the ills of the indus-

have been.

Such was the hold of compilations on the upper reaches on Spain's official album chart that, in November 1993, they were removed from it altogether. There is now a separate chart for compilation albums, as in other major

(Continued on page 84)

### MUSIC TO MY EARS



**Arista's Hip BR5-49  
Unveils Alternative  
Country's Hot 'Number'**

SEE PAGE 3



SEE PAGE 61

## RETAIL TRACK

**Circuit City's New Ad  
Strategy Is Slap At MAP**

PAGE 76



## HIP-HOP GOES #1 ON THE BILLBOARD 200...



**FIRST IT WAS THE FUGEES**

5/25 - 6/1 - 6/8 - 6/15



**NOW IT'S NAS**

7/20 - 7/27 ...



**"IMAGINE THAT"**  
WHAT'S NEXT? ONLY COLUMBIA RECORDS KNOWS.



ADVERTISEMENT

This spectacular 6-CD  
set chronicles the  
historic collaboration  
between Miles Davis  
and composer/arranger  
Gil Evans. It features  
the landmark albums  
"Miles Ahead,"  
"Porgy And Bess," and  
"Sketches Of Spain."

plus the Latin-flavored  
"Quiet Nights"—  
complete with two  
unreleased suites,  
alternate takes, and  
revealing rehearsal  
sessions that illuminate  
the making of these  
masterpieces. It's all  
here, digitally remas-  
tered from the original  
session tapes.

# MILES DAVIS GIL EVANS

"This is as good as it gets. Timeless!" — Quincy Jones

## THE COMPLETE COLUMBIA STUDIO RECORDINGS

In stores Tuesday, September 3.

Original recordings produced by George Avakian, Cal Lampley, Teo Macero, John Hammond, and Irving Townsend.

Info-Phone song charts "Columbia," "Scepter" and "A" Plus. U.S. Pat. & Tm. Off. Music Publishers. © 1998 Sony Music Entertainment Inc. "Sketches Of Spain" is a trademark of Sony Corporation.

Jazz...on Columbia.

COLUMBIA



© 1998 Sony Music Entertainment Inc.

No. 1 IN BILLBOARD	
VOLUME 168 • NO. 38	
<ul style="list-style-type: none"> <li>THE BILLBOARD 200 • IT WAS WRITTEN • R&amp;B • COLUMBIA</li> </ul>	100
<ul style="list-style-type: none"> <li>CLASSICAL • IN GABRIEL'S GARDEN • WYNNON MARSALLS • SONY CLASSICAL</li> </ul>	50
<ul style="list-style-type: none"> <li>CLASSICAL Crossover • JONATHAN WILLIAMS &amp; BOSTON POPLI ORCHESTRA • SONY CLASSICAL</li> </ul>	50
<ul style="list-style-type: none"> <li>LENNI • BELE • LEANNI • CUB</li> </ul>	10
<ul style="list-style-type: none"> <li>MEATSEKERS • HIGH LOW • MADA SURF • ELEKTRA</li> </ul>	14
<ul style="list-style-type: none"> <li>JAZZ • LEAVING LAS VEGAS • SOUNDTRACK • PHONO</li> </ul>	14
<ul style="list-style-type: none"> <li>JAZZ / CONTEMPORARY • C'S JAZZ JOINT • QUINCY JONES • QWEST</li> </ul>	32
<ul style="list-style-type: none"> <li>NEW AGE • THE MEMORY OF TREES • ENYA • NORTON</li> </ul>	52
<ul style="list-style-type: none"> <li>POP CATALOG • LEGEND • BOB MARLEY AND THE WAILERS • RUFF GONG</li> </ul>	75
<ul style="list-style-type: none"> <li>R&amp;B • IT WAS WRITTEN • R&amp;B • COLUMBIA</li> </ul>	20
<ul style="list-style-type: none"> <li>THE HOT 100 • YOU'RE MAKING ME HOT I LET IT FLOW • TONY BRAXTON • UNICE</li> </ul>	104
<ul style="list-style-type: none"> <li>ADULT CONTEMPORARY • BECAUSE YOU LOVED ME • CELINE DION • SMO MUSIC</li> </ul>	92
<ul style="list-style-type: none"> <li>ADULT TOP 50 • GIVE ME ONE REASON • TRACY CHAPMAN • ELEKTRA</li> </ul>	92
<ul style="list-style-type: none"> <li>COUNTRY • DICKY RAY • BICCHET • COLUMBIA</li> </ul>	31
<ul style="list-style-type: none"> <li>DANCE / CLUB PLAY • PROFESSIONAL WOUND • TONI AMOS • ALIANT</li> </ul>	31
<ul style="list-style-type: none"> <li>DANCE / MAXI-SINGLES • HOW DO I WANT IT • CALIFORNIA LOVE • ZPAC FEATURING MC AND JAZZ • HOW DO I WANT IT</li> </ul>	31
<ul style="list-style-type: none"> <li>LATIN • QUE PENA ME DAS • MARCO ANTONIO SOLIS • FORTUNA</li> </ul>	51
<ul style="list-style-type: none"> <li>R&amp;B • I CAN'T SLEEP BY ME • R&amp;B • JIVE</li> </ul>	18
<ul style="list-style-type: none"> <li>RAP • HOW DO I WANT IT • CALIFORNIA LOVE • ZPAC FEATURING MC AND JAZZ • HOW DO I WANT IT</li> </ul>	22
<ul style="list-style-type: none"> <li>ROCK / MAINSTREAM ROCK TRACKS • TONY AMOS • A HOLE IN MY HEART • STONE ISLAND • ALIANT</li> </ul>	93
<ul style="list-style-type: none"> <li>ROCK / MODERN ROCK TRACKS • STANFORD OLSON • A BROKEN PHONE BOOTH • PRIMITIVE RADIO GOS • HISSO</li> </ul>	93
<ul style="list-style-type: none"> <li>TOP VIDEO SALES • PLAYBOY: THE BEST OF JIMMY MCCARTHY • UNUS DET COOP</li> </ul>	80
<ul style="list-style-type: none"> <li>KID VIDEO • THE ARISTOCATS • BURTON HOME VIDEO</li> </ul>	82
<ul style="list-style-type: none"> <li>LASERDISCS • GOLDENTIDE • WARNER HOME VIDEO</li> </ul>	81
<ul style="list-style-type: none"> <li>GET SHORTY • METAL • WARNER HOME VIDEO</li> </ul>	81

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
<ul style="list-style-type: none"> <li>BLUES • LEDBEETTER HEIGHTS • KENNY WAYNE SHEPHERD • GARYT</li> </ul>	
<ul style="list-style-type: none"> <li>CONTEMPORARY CHRISTIAN • JAYS OF CLAY • JAYS OF CLAY • HENRIK</li> </ul>	
<ul style="list-style-type: none"> <li>GOSPEL • WENDY LACROIX • JAY FRANKLIN AND THE FAMILY • GOSPEL CENTRIC</li> </ul>	
<ul style="list-style-type: none"> <li>KID AUDIO • THE HUNCHBACK OF NOTRE DAME • READ-ALONGS • WALT DISNEY</li> </ul>	
<ul style="list-style-type: none"> <li>THE BILLBOARD LATIN 50 • ENRIQUE IGLESIAS • JAVIER IGLESIAS • FORTUNA</li> </ul>	
<ul style="list-style-type: none"> <li>MUSIC VIDEO • BAD HAWK • "WITRO" AL • YAKOVICH • BAD VIDEO</li> </ul>	
<ul style="list-style-type: none"> <li>REGGAE • A MAN WITH THE VIBE • MAO PRIST • VIBRON</li> </ul>	
<ul style="list-style-type: none"> <li>WORLD MUSIC • THE BEST OF THE GIPSY KINGS • GIPSY KINGS • MONTECLO</li> </ul>	

# BR5-49: Country's 'Ca' Of The Wild

"Where I come from, a lot of old punk rockers are now into aggressive hillbilly music," says former Lawrence, Kan., resident Chuck Mead, the boyish songwriter who splits lead guitar and vocal chores with chum Gary Bennett in the five-man alternative country combo BR5-49. His brightly drawn, pronounced-meant is intended to serve as a succinct explanation for "Little Ramona (Gone Hillbilly Nuts)," a hard-shuffling blue-pounder he penned for "The Number To Call In..." BR5-49 (Arista Nashville, due Sept. 27, 1993) is a full-length album by the house band of a beefy boot store on Nashville's Lower Broadway.

If it sounds like these slick pickers are yanking one's shanks, that rings true, but they're really more interested in re-educating the twich in your inner ear in pulling your melodic arm into a new pair of shi-kickers. Judging from this writer's initial sighting of BR5-49 in '93, occurring on the bloodshot side of a June midnight at the downtown Music City cantina/cobblers known as Robert's Western World, Mead is a shrewd social scientist of the honky-tonk hegemony, since the teeming passel of beholders that evening were equal parts constituent urban cowpokes and under complainers about safe-as-milk country fare.

"It's true," Mead reflects, "that we'd always draw the fans who filled the tip jar with requests for 'Crazy Arm' or 'I Ain't Never'—two hayseed heart-stoppers from the '60s that resurface on the new record—"But just as many people at Robert's would go wild for Little Ramona, who's a character obviously inspired by the Ramones."

Born in Nevada, Mo., three days before Christmas 1960, Mead vividly recalls the time 17 years later when his musical tastes at the college barge of Lawrence shelved their Beatles and Stones records in favor of Patti Smith and the Sex Pistols, a transition as decisive as the dawning preference for ol' Hank Williams that new pervasiveness among sundry mawkish princesses of the Southern mosh pits. And a recent European swing by BR5-49 (named for the flawed phone number in Junior Simplicio's dirtied "New York") undercuts any indication that even foreigners are susceptible to the musical shift.

"We had hundreds of drunken Norwegians stomping along all night on the Parnum country festival," says Mead, "and even our buddy Nick Lowe came by at a big show at the Borderline in London, so we're going back in August and September to hit Germany, Holland, and Ireland, plus England for some more dates."

Stylistically, the wit "twang-core" ascendancy of BR5-49 (first available to consumers April 30 on Arista's Two-Stringing Live From Roberts') EP seemingly updates the dramatic post-World War II incursion of boogie-woogie into country music, courtesy of the black barrelhouse-spawned apostasy of artists like Anson Mayfield, "King of the Hillbilly Piano Players," who fled his Houston roots in 1925 after his devout daddy caught him playing blues licks on the home pump organ meant strictly for church music. The voluptuous melodies and indelicate vocal drive of 1951 hits like the racy "Honky Tonk Blues" (B&W/Oldies), which BR5-49 revives on "The Number To Call In..." demonstrate why the reckless Hank Williams loved to book joint road trips with Mulliken, how Mullen's mid-'60s roughie coincided with Elvis Presley's early country/R&B intermingling, and how it's the seasoned peroxide touch that BR5-49's members

apply to their heritage-bending spasms that lends their mischief its rustic soul.

"At 12, I was playing hillbilly gospel with a group with my dad, Charles, and my mom, Loid, called the Family Tree," says Mead. "Back in the late '40s and '50s, my dad and grandpa and uncles were known as the Wynes Family, after my mom's maiden name, and they sang on KNEB radio in Missouri. Much later, in Kansas, I played in a country-flavored roots-rock outfit called the Homestead Grays, named for a great Negro League baseball team, and we played the Bitter End in New York in the late '80s."

The Homestead Grays issued a vinyl EP "Big Hits," in 1988, and a CD, "El Supremo," in 1991. But Mead itched to move to Nashville and "really go country," and he finally relocated in 1983. "I wrote 'Chains Of This Town' about getting the hell out of Lawrence," he says, "which is a neat place, even though it's a slacker town that you can rot in if you're not too careful."

Chorist Gary Bennett, born Oct. 6, 1964, in Las Vegas to carpenter Travis Bennett and wife Cathy, also reared in the logging town of Cougar, Wash., as he composed "Even If It's Wrong," also on the new record, for similar experiential reasons.

"Cougar was a small town of a hundred people, 50 of whom I was related to!" he explains with a rasy snort. "Back in my teens, I learned to sing harmony with a country-gospel group, the Carroll Family, and from 17 to 20, I was married to their niece—who was related to the other 50 people in Cougar! On the day before I finally left for Nashville, at the age of 29, I wrote that song for a demo I was making, because I grew up hearing people threatening me they were gonna do it, and I thought even if it's wrong, and I meant to follow through on that statement."

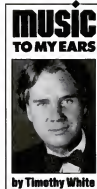
By 1994, Bennett and Mead were trading off 6-9 p.m. and 9 p.m.-2 a.m. slots on the tiny platform in the front window of Robert's. They joined forces that April with the band that Mead had gathered, which included fiddler/steel guitarist Ben Herron, former Patsy Cramer "Hawkeye" Shaw Wilson, and stand-up slap bass virtuoso "Smilin'" Jay McDowell, who was coaxed away from local band Hellbilly.

A Bedford, Ind., babe on June 11, 1969, McDowell came of age in the '60s and '70s, and reached his Nash, Ind., peak in a lot of other bands that played well but couldn't fully commit themselves to what they were about," says McDowell. "But I could tell from the first time I talked with Chuck that he was in it for the music and not the money. At the time I met him, he was the doorman at Tootsie's."

"Right!" Bennett interjects. "And I used to walk by Tootsie's and hear somebody in there singing a Johnny Horton tune and think, 'Who could that be?'"

"We can still get lost in stomp-the-bard requests of obscure old songs from the hardcore country folks and the punks," says Mead, who notes that BR5-49 will return to Robert's for shows this fall. "But heck, we've recorded so many original songs, our second album is already in the can."

"Meanwhile," says McDowell, "my favorite track on 'The Number To Call In...' is one that Chuck wrote, 'One Long Saturday Night.' It tells our story in the asphalt barnyard and says exactly what I see myself doing, as long as people want us. Says this way: 'Cause we feel this way.'"



THIS WEEK IN BILLBOARD

RED ANT STARTS UP

MCA executive Al Teller has launched a music company, Red Ant Entertainment, that will have an independent label as its centerpiece. Deputy editor Irv Lichtman has the story. **Page 6**

A MEGA-CATALOG OF MUSIC TITLES

Music buyers on the Internet have a new place to shop: a World Wide Web site featuring 640,000 CD and vinyl listings from more than 300 sources. It's called the Global Entertainment Music Marketplace. Correspondent Kristin Lieb reports. **Page 73**

■ RPI COMMUNICATIONS • Chairman: Gerald E. Heine • President: CEO: Jane L. Belovick • Executive Vice Presidents: Robert J. Dowling, Mark R. Feinberg, Howard Land • Senior Vice Presidents: Georges Chahine, Paul Carrara, Ann Harris, Rosalee Lewis • Vice President: Shana Rothman • Chairman Emeritus: W.B. Lambert

©Copyright 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.

COMPANY 1996 by RPI Communications. All or part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD magazine is published weekly except for two issues combined annually in December. Copyright 1996 by RPI Communications. All rights reserved. Printed in the U.S.A.



## NEWS & VIEWS

National Music Publishers' Association  
& The Harry Fox Agency, Inc.

711 Third Avenue  
New York, NY 10017  
Phone: 212-370-5330  
Fax: 212-953-2384

**Fox Agency Singapore**

391B Orchard Road  
#09-10 Tower B  
Ngee Ann City, Singapore 0923  
Phone: (65)735-8966  
Fax: (65)735-9979

**Fox Agency International**

14F-3 Capital Commercial Center  
No. 8 Cheng Teh Road, Section 2  
Tapei, Taiwan, R.O.C.  
Phone: 886-2-5598770  
Fax: 886-2-5598771



**Global delivery.  
And global protection.  
That is NMPA's goal.**

## The Harry Fox Agency, Inc. 1996 Rate Reduction

### COMMISSIONS REDUCED July 1 to December 31, 1996:

- Rate on mechanical licensing distributions  
lowered to 3.5% from 4.5%
- Rate on TV synchronization licensing distributions  
lowered to 3.5% from 5%

For the fourth consecutive year, HFA's commission rates have been reduced.

*During the past year, HFA collected \$392.3 million on behalf of its publisher-principals — an all time high.*





# Arista Earns Highest Revenues Ever

■ BY DON JEFFREY

NEW YORK—Arista Records says it has completed its fiscal year with its highest revenue ever, exceeding \$400 million, on the strength of multimillion-unit sales of R&B and country

For the six-month period ending June 30, market researcher SoundScan

## BILLBOARD EXCLUSIVE

Scan shows that Arista had the leading market share for current, or non-catalog, product, with 8.7% of units sold. The label got a big boost from its



overwhelming lead in singles, with 16.6%. Arista also topped all labels in R&B shares, with 14.1%, and came in second in country, with 10.63%.

Arista does not disclose earnings, but Davis says the label posted "the best profits ever" for the fiscal year that ended June 30. Arista is a subsidiary of BMG Entertainment.

In the last year, one of Arista's

biggest hits was the "Waiting To Exhale" soundtrack, which the label says has sold 6 million units in the U.S. and 9 million worldwide. Roy Lot, executive VP&GM, adds, "We're still very deep in the middle of the working of this album," pointing out that



the fifth and sixth singles from it (by Whitney Houston and Aretha Franklin, respectively) have been released. The first four singles sold more than 1 million copies each.

(Continued on page 105)

# Mechanical Royalty Rates Raise Battles in Europe

## Royalty Fight Foreseen

■ BY JEFF CLARK-MEADS and WOLFGANG SPARH

LONDON—The first skirmishes have begun in what promises to be a bloody war between Europe's record companies and copyright holders over mechanical royalty rates.

Their existing continentwide deal expires at the end of September, but no negotiations have been scheduled to hammer out a new agreement. Instead, the sides are drawing up the battle lines for a conflict that will be "not without injury," according to one participant.

The first shots were fired by Reinhold Kreile, director general of influential German authors' society (GEMA). He told delegates at his organization's annual general meeting in Berlin July 11 that the European Union's competition authorities should investigate the labels for illegal practices.

Now Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), is warning that when negotiations begin, they will be "difficult," as current royalty rates are "not a reflection of the real world."

(Continued on page 101)

## PolyGram Deal Angers EU

LONDON—The structure of mechanical royalties in Europe is being thrown into turmoil.

Not only are labels and publishers about to enter a period without an agreement on the level of payments (see story, this page), but a new challenge to established rules of collectively royalties has created a storm of protest across the European Union (EU).

That protest is manifested not only in strong letters but in threats to end longstanding arrangements between the EU's mechanical rights collecting societies. It also reflects political divisions within the EU that put the U.K. in danger of becoming commercially isolated by its continental partners.

The row between the societies was precipitated by an innovative clause in PolyGram's new pan-European licensing deal with the U.K.'s Independent Copyright Protection Society (MCPSP) that effectively eliminates the continental European societies' role in distributing royalties for much of the company's repertoire.

Central licensing deals, now commonplace, mean that a multinational record company makes all its royalty payments to one society for the entire

(Continued on page 102)

# VSDA Confab Tilts To Side Of Sell-Through

■ BY SETH GOLDSTEIN

NEW YORK—Despite the Video Software Dealers Assn.'s (VSDA) attempts at balance, sell-through dominated the trade group's 15th annual convention in Los Angeles July 10-13.

The association invested considerable time and effort in supporting rental and touting the importance of studios lengthening the window between rental release and appearance on pay-per-view (Billboard, July 20). But on and off the show floor, vendors ranging from PPI Entertainment Group to PolyGram Video and Columbia TriStar were polishing sell-through marketing plans for the fourth quarter.

Nobody, however, will contest with the marketing plan that Disney has designed for "Toy Story," the beneficiary of a multipartner, \$145 million campaign centered on the video's Oct. 29 street date (see story, page 101). As usual, movies received most of the attention at the show. "Independence Day," the highlight of 20th Century Fox Home Entertainment's new line,

(Continued on page 101)

# I.R.S.' Copeland Eyes New Label

■ BY CARRIE BORZILLO

LOS ANGELES—I.R.S. may be closing its doors July 19, but it looks like its chairman, Miles Copeland, won't be getting out of the record business anytime soon. He expects to announce plans for a new label, distributed by EMI Music Distribution, the week of Monday (22).

During the past year, Copeland has been aggressively trying to buy I.R.S. back from EMI-Capitol Music Group North America. Culver City, Calif.-based I.R.S., which has suffered from sluggish sales in recent years, moved into a joint venture with EMI-Capitol in 1990. In 1992, the label became a wholly owned division of EMI-Capitol. EMI-Capitol gave Copeland several options on a deadline to come up with

(Continued on page 102)



Montreux A Go. Rhino Records has announced that it will issue audio and video releases of Atlantic recording artists' performances at the Atlantic Jazz Festival. First up will be an anniversary reissue of the "Swiss Movement" album by Lee McCann and Eddie Harris. Pictured celebrating the new agreement, from left, are Montreux founder Claude Nobis, Rhino executive VP Bob Emmer, Atlantic Records chairman/CEO Ahmet Ertegun, and Rhino president Richard Foss.

# i.e. Joint Venture With Verve To Focus On Adult Contemporary

■ BY PAUL VERNA

NEW YORK—Pooling their multidisciplinary talents in the adult-oriented music arena, jazz guitarist Les Ritenour, music industry veteran Nick Wexler, and publishing entrepreneurs Michael and Lori Fagien have formed the i.e. Music label as a joint venture with Verve Records.

The label will be based at the New York headquarters of Verve parent PolyGram and distributed worldwide by PolyGram Group Distribution, according to Verve.

Each player boasts extensive experience in different facets of the industry: Ritenour is an award-winning guitarist, composer, and producer who has recorded 35 solo albums; played on approximately 2,000 studio sessions, and is a member of modern jazz supergroup Fourplay; Wexler is a 10-year veteran of GRP Records, where he most recently served as senior VP; and the Fagienas are best known for their innovative magazine Jazziz, which has been widely recognized for building an audience that millennial the nation's robust 2.547 million listeners. In addition, WKTU came out on top in the

A Verve statement says that Rite-

nour will be in charge of the label's artistic direction. Wexler will oversee day-to-day operations, and the Fagienas will formulate the image and positioning of the company.

The debut release on i.e.—due sometime in early 1997—will be an all-star salute to the music of the late Antonio

(Continued on page 97)

# At Teller Launches Red Ant \$100 Million Funds Label Start-Up

■ BY IRV LICHMAN

NEW YORK—At Teller, former chairman/CEO of MCA Music Entertainment and executive VP of parent MCA Inc., is establishing a new music company with an independent label as its centerpiece.

The venture is being launched with \$100 million in funding and will be known as Red Ant Entertainment. It brings the high-profile label together with Wassenaar Perella Entertainment Inc., a branch of Wassenaar Perella Group Inc., an international investment bank that offers advisory services, equity and debt underwriting, and merchant banking, among other investment management services.

Within the past year, Wassenaar Perella has also helped finance a varied music company operated by hit produc-

er/producer Jellybean Benitez.

According to Teller and Bruce Wassenaar, chairman/CEO of Wassenaar Perella Group, \$75 million in financing was supplied by a group of investors led by Wassenaar Perella. The remaining \$25 million is being delivered from outside financing.

Teller, who claims a "substantial equity stake" in the new company, says that the outside financing is from other financial institutions, not from music industry companies.

The new label's first signings are likely to center on alternative and urban contemporary acts, bolstered later by country.

Teller says that a number of key issues regarding the label's structure remain in the discussion stage, including domestic and international distribution. While he indicates that the label will be given a multinational label home abroad, he adds that it would be "incorrect to make the assumption" that domestic distribution will fall under a single global umbrella.

"The kind of financing we have allows us to look at a multiplicity of opportunities here and abroad," he says. Teller says that an executive lineup will be named in the "near future." He says he will maintain Red Ant headquarters in Los Angeles and will branch out quickly to a New York operation.

Although he has been closely aligned with major-label operations for most of the nearly three decades he has spent in the business, Teller is convinced that he can offer developing acts the type of nurturing environment that he, who has been largely abandoned by the

(Continued on page 106)

# No. 1 WKTU Hits The Beat In New York

■ BY CHUCK TAYLOR

NEW YORK—Evergreen's top 40/dance station WKTU has New Yorkers pushing all the right buttons. In its first full ratings quarter, the station scored from the magical "worst to first" position in the spring '96 Arbitron book.

WKTU sprang from a 3.4 share in the winter—which included a partial quarter's ratings from predecessor WYNY—to 6.7 in the just-released spring ratings for listeners age 12 and older. It also ranked No. 1 in the 25-54 and 18-34 demographics and scored the highest of all million-plus national robust 2.547 million listeners. In addition, WKTU came out on top in the

nearby Nassau/Suffolk market with a 7.4 share. In its last quarters WYNY, the outlet was ranked No. 22 in the market (see story, page 91).

Since its February launch, WKTU's runaway success—which station staff say surprises even them—has had the industry's collective tongues wagging over the New York market's evident thirst for uptempo mainstream music, a genre ignored by many mainstream stations.

In recent weeks, though, Los Angeles responded to what is ticking trend status by switching AC KACD/KBCD to a format known as Groove Radio, while on July 15, oldies WKTW Wab-

(Continued on page 92)

# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## McCready's Debut Takes Flight On BNA

■ BY CARRIE BORZILLO

A great vocal delivery aside, much of country newcomer Mindy McCready's success can be chalked up to the 20-year-old's sassiness.

McCready became a Heatseekers Impact artist when her BNA Records debut, "Ten Thousand Angels," broke into the top half of The Billboard 200 at No. 86 for the week ending Saturday (20). The



album spent two weeks at No. 1 on the Heatseekers chart.

This week, "Ten Thousand Angels" moves up to No. 67 with a bullet on Top Country Albums. The album, which was released April 30 (Billboard, March 16), has sold more than 113,000 units, according to SoundScan.

McCready's first *guty* move was to traipse into Nashville armed with only a karaoke tape as her demo and a self-imposed deadline of 12 months to land a recording contract. Then, the Fort Myers, Fla., native had the chutzpah to call Joe Galante, chairman of the RCA Label Group, 20 minutes after auditioning for him to say that she appreciated his offer of a deal, but suggested they spend some time together first.

"I admired her attitude, at 19; to say, 'Wait a minute, we need to date' (Continued on page 19)

## Warner, Reprise Bring Back Classics

■ BY MELINDA NEWMAN

NEW YORK—In 1969, when a young Gregg Geller purchased his first album,



an Everly Brothers' greatest-hits collection on Cadence Records, there was no way he could know that more than 30

years later, the Everlys would be among the first artists whose work he would reprise as head of Warner Archives.

Geller, whose official title is VP of



A&R at Warner Bros. Inc., started the label's reissue program in 1992. Before that, the few reissues released by the company were helmed by individual department heads. Now, Geller oversees the release of 20-30 projects a year. (The titles come out under either the Warner Archives or Reprise Archives banner, depending upon which imprint the artist recorded for originally.)

Coming this fall from Reprise Archives are two Tracy Nelson collections, "Mother Earth Presents Tracy Nelson Country," with three additional tracks, and "The Best of Tracy Nelson/Mother Earth." Both Nelson sets will come out Sept. 10, as will a collection from '70s R&B singer Paul Kelly on Warner Archives.

On Oct. 1, Reprise Archives will release a three-CD Emmylou Harris boxed set that covers the artist's Reprise years, 1974-82, as well as a Stanney Davis Jr. best-of disc.

Geller says that when he was hired by former Warner Bros. chairman Mo Ostin in 1992, the first thing he did was locate "where the holes were. There were plenty of albums where the vinyl had been deleted and hadn't been replaced by CD versions. I got hold of a sales catalog and went to sleep reading it every night."

In his first batch of reissues, which included 17 rereleases and four compilations, Geller paid homage to the brothers who started it all for him. "I did an Everly Brothers set because they were longtime favorites of mine, principally, but also because their work on Warner Bros. was very scantily represented."

While not every release since then has involved music so dear to his heart, Geller says he has no shortage of affection for his projects. "They're my



babies," he says. "Often, I fall in love with the music even more than I [did] in the first place. It's an interesting process when you're going through an artist's work. It's even more interesting when you're having to make choices and selections. I always approach every project as if I've never heard any of the music before. I try to evaluate every individual song."

When possible, Geller likes to involve the artist in the song selection.

"We were pretty much in collaboration picking the tunes," says Nelson. "I submitted a list of what I thought should be on there, and Gregg submitted a list to me, and we went around and around until it worked out."

The project was a wonderful trip into the past for Nelson. "I didn't listen to any of the material beforehand. I just looked at the old albums and picked out titles. But when I got the advance CDs [of the reissues], I was wiped out. I was just going to listen to the sequencing. I had no intention of listening all the way through, but that's exactly what I did. Those songs are so old, the early stuff is from 1969. It's almost like a different person [in singing], so I can sit back and say, 'She was pretty cool.'"

Geller, whose A&R background includes signing Elvis Costello to Columbia and Stevie Ray Vaughan to Epic, worked on a variety of boxed sets and reissues as a freelancer and at RCA before landing at Warner Bros.

"I had worked on the Rod Stewart 'Storyteller' boxed set for Warner Bros. [as a freelancer] in 1986, and it was a big (Continued on page 109)

## BMG's 'Macarena' Fever Spreads Around The World

■ BY HOWELL LLEWELLYN

MADRID—NBA basketball fans, soccer supporters of newly crowned European champion Germany, Tour de France cyclists, and U.S. football and baseball players have something in common beyond sport: "Macarena" madness.

This madness has become a fever spreading across the world, as a glance at the Hot 100 Singles chart and The



Billboard Latin 50 albums chart shows, as does the Eurochart Hot 100 Singles chart in sister magazine Music & Media. Three versions of "Macarena" are on Billboard's Hot 100: two by originating Spanish rumba duo Los Del Rio on RCA and BMG Latin and one by Los Del Mar on Radical/Critique. The song is also included on four albums that are on The Billboard Latin 50. The single has swept Europe, where it refuses to budge from the No. 1 spot on the Eurochart.

For anybody who has had enough of "Macarena," and its simple but contagious dance, which was "invented" spontaneously in Mexico and Miami, the (Continued on page 102)

### MOTOWN REWIND

GOING FOR THE GOLD

### AND THE PLATINUM

JASON WEAVER  
RAY BROWN

SHADE'S  
TILL HE GETS HIS RECORD

MAKAL PRICE  
BIG BOSS

THE BRAND NEW MOTOWN B

THE BRAND NEW MOTOWN B



## Collectables Box Sheds Light On The Sunrays

■ BY CHRIS MORRIS

**LOS ANGELES**—Sixties California pop band The Sunrays may respond to help promote a three-CD boxed set of their work released by Narbeth, Pa.-based Collectables Records.

The collection, titled "Vintage Rays" and priced at \$24.98, comprises 58 tracks, among which are 24 previously unreleased songs and six alternate takes, including unheard versions of the band's chart singles "I Love For The Sun" and "Andrea." It plots the L.A. band's development from a hard-edged, primarily instrumental R&B-oriented act to a practitioner of artfully arranged, harmony-leded, Beach Boys-style pop.

The set, produced by the band's leader, drummer, and vocalist, Rick Henn, also offers a revisionist portrait of the Sunrays' mentor and producer,

the late Murray Wilson, father of the Beach Boys' Brian, Carl, and Dennis Wilson and the band's original manager.

The lavish box, which includes a detailed 20-page booklet with notes by



California music authority Stephen J. McParland, is the successor to another Sunrays project on Collectables: Last year, the label released a mono album. (Continued on page 109)

## VP's Hammond Approaches The Mainstream Prolific Reggae Vocalist Looks Past Grass-Roots Base

■ BY ELENA OUMANO

**NEW YORK**—Aside from two brief, self-imposed absences in the '80s, Beres Hammond's prolific recordings have dominated reggae charts in Jamaica and reggae outposts worldwide for three decades. His latest, "Love From A Distance," due in the U.S. Aug. 6 on Harmony House/VP Records, is sure to add to his lengthy string of hits.

The album includes two singles that topped reggae charts worldwide in late 1966 and early 1969, the heroic "Can't Stop A Man" and the visionary title track.

"Ever since his first album, 1977's 'Soul Reggae' [produced by Willie Lindo], Beres Hammond has been my favorite singer," says Randy Chin, VP of marketing (U.S.) for VP Records. "He's the premier reggae vocalist. He stands out above everyone."

Chin notes that Hammond has had tracks on all four of the label's "Reggae Gold" compilation albums and has done other albums with VP. "I'm crazy over him," says Chin. "This is one of his finest."

Hammond's impassioned, grainy vocals and superlative songwriting have

made him a reggae legend. Key to his durable popularity is his ability to write stirringly on any experience. Though he is a favorite among women for his sultry yet sensitive love songs, Hammond is equally moving when it comes to spiritual and social issues. That versatility allowed him to maintain his position during the '80s, when sex- and gun-rhythmic DJs (rappers) dominated reggae.

Hammond is one of reggae's most prolific writer/composers. Unlike many artists who peak early in their careers and later fall to match their initial efforts, Hammond's new songs are as fresh and insightful as his '70s compositions.

"I record how I live—everything I

go through in 24 hours," he says. "If you record that, you'll never be out of inspiration."

Born in the rural parish of St. Mary, Jamaica, Hammond began singing in church and school, covering R&B ballads by American artists Otis Redding, Marvin Gaye, and Sam Cooke and Jamaican vocalists Alton Ellis and Leroy Sibbles.

As a schoolboy, Hammond won a 1972 Kingston, Jamaica, sound-system talent contest with covers of the Ventures' "Perfidia" and Jerry Butler's "Need To Be Loved."

Each set was supposed to do two songs, but the crowd said I should do them about three times, then they let me out."

For two years, Hammond toured for (Continued on page 12)



HAMMOND

## Columbia's Eastern-Leaning Kula Shaker Looks To U.S.

■ BY PAUL SEXTON

**LONDON**—Thoroughly British but full of Eastern promise, one of the U.K.'s hottest chart properties is preparing itself for the U.S. Columbia Records' Kula Shaker is coming off a significant breakthrough single in the U.K. with "Tattva," a piece of mystically inspired cutting-edge pop that, according to the band's management, had sold 97,000 units here by the week of July 15.

A priority act with the recently revamped U.K. arm of Columbia, Kula Shaker's much-anticipated debut album, "K," is due Sept. 16, with the U.S. company provisionally planning to follow suit Oct. 1.

"They like rock music in America, and I've got a lot of expectations for our band," says Kula Shaker's lead singer, Crispian Mills. "Our main point of reference is the classic bands."

Following a top 40 appearance for

the band's guitar- and organ-led, '60s-leaning "Grateful When You're Dead" single in May, "Tattva" debuted on the U.K.'s singles chart at No. 4 early this



month, and its rapid rise took even the band and its management by surprise. "We did expect to have a hit, but not (Continued on page 102)

## Performer/Manager Chas Chandler Dies

■ BY PAUL SEXTON

**LONDON**—Chas Chandler, bassist with '60s chart stars The Animals and later a key figure in the development of Jimi Hendrix's career, died in his sleep of an apparent heart attack July 17 in Newcastle-upon-Tyne, England. He was 57. Born Bryan James Chandler in nearby Heaton on Dec. 18, 1938, he helped form Newcastle's Animals, who rose from working-class stock to harness their love of R&B on a series of powerful singles on Columbia and Decca, with spectacular international success.

Chandler then made the difficult transition from performer to manager, discovering and developing Hendrix and mastering the career of

Slade, Britain's kings of '70s glam rock. More recently, he helped establish the Newcastle Arena, the Northeast's largest sports and entertainment center.

Chandler was playing bass with keyboardist Alan Price and his Combo when singer Eric Burdon joined in 1962. Renamed the Animals and featuring guitarist Hilton Valentine and drummer John Steel, they swiftly became the hottest act in the burgeoning underground R&B club scene of the day.

In April 1964, they arrived on the U.K. charts with "Baby Let Me Take You Home." In June, their soulful take on "House Of The Rising Sun" became a No. 1 British single and spent three weeks atop Billboard's Hot 100 that

September.

Steered by the production of Mickie Most, the group developed a canon of commercial but credible single hits, including "Don't Let Me Be Misunderstood," "We Gotta Get Out Of This Place," and "I'm My Life."

In 1966, as the original version of the Animals imploded, Chandler turned to management, inspired by his discovery in New York of an American guitarist working under the name Jimmy James. Coming to London at Chandler's invitation and changing his name, Jimi Hendrix became a U.K. sensation. Chandler produced such Hendrix hits as "Hey Joe" and "Purple Haze," as well as his first two albums, "Are You Experienced?" and "Axis: Bold As Love."

**RECORD COMPANIES.** Steve Backer is appointed head of marketing at the Enclave in New York. He was GM of Giant Records.

The RCA Label Group in Nashville appoints Dale Turner VP of promotion and Tommy Daniel VP of strategic marketing. They were, respectively, VP of BNA Records and VP of RCA Records.

Susan Lietz is promoted to senior director of corporate communications for BMG Entertainment in New York. She was director.

Elektra Entertainment Group in Beverly Hills, Calif., appoints Tom Davis senior director of A&R and John Kirkpatrick director of A&R. They were, respectively, associate VP of ASCAP and associate manager of Laffitte Entertainment.

Adam Block is promoted to senior director of marketing for the Legacy label in New York. He was director of marketing.



BACKER



DANIEL



DAVIS



LIETZ

Jeff Panzer is named VP of video production for Universal Records in Los Angeles. He was director of West Coast productions for VHI.

Billy Cox is named VP/head of promotion at Roadrunner Records in New York. He was the Midwest regional representative for Island Records.

Marc Zimet is named senior director of video promotion for Ariola Records in New York. He was Northeast marketing director for the label.

Mitchell Krasnow is appointed senior VP of A&R at Krasnow Entertainment in New York. He was VP of

international A&R at Elektra Records. JVC Music and Vertex Music in Los Angeles name Del Costello GM, Dan Davis VP of sales and distribution, and Jeff Cohen VP of artist development. Costello was VP of marketing for JVC/Vertex; Davis was Western regional manager for American Gramophone. New's most recent label position was VP/GM of Priority's rock and alternative divisions.

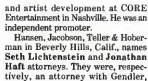
Rip-It Records in Orlando, Fla., appoints Ted Thompson GM and Kim Terrell promotions manager. They were, respectively, VP of Computer

Services Express and regional promotion manager for MCA Records.

Lisa Fairchild-Jones is named president of Alibi Records in Los Angeles. She was an attorney for Big Boy Records.

**MUSIC PUBLISHING.** Ellen Sender is appointed director of royalties for the Harry Fox Agency in New York. She was VP of royalty systems development at BMG Entertainment.

**RELATED FIELDS.** Ted Mellenkamp is named national director of promotion



JACOBSON

and artist development at CORE Entertainment in Nashville. He was an independent promoter.

Helen Jacobson, Teller & Hoberman in Beverly Hills, Calif., names Seth Lichtenstein and Jonathan Haft attorneys. They were, respectively, an attorney with Gendler, Codikow & Carroll and a partner at Manatt, Phelps & Phillips.

Ian J. Friedman is named counsel with Spry, Gould & Bowers in Los Angeles. He was counsel to TVN Entertainment.





# PAUL anka...

& some very special friends.

## a m i g o s

Featuring duets with

Anthea Anka	"Do I Love You"
Celine Dion	"It's Hard To Say Goodbye"
Juan Gabriel	"My Home Town"
Myriam Hernandez	"Put Your Head On My Shoulder"
Julio Iglesias	"My Way"
José José	"Let Me Get To Know You"
Alejandro Lerner	"I Don't Like To Sleep Alone"
Lucero	"You Are My Destiny"
Ricky Martin	"Diana"
Mijares	"Face In the Mirror"
Jose Luis Rodriguez	"She's A Lady"

**New Recordings Of His Best Known Songs  
Performed In English And Spanish.  
Plus Two New Songs. In Store July 30th.**

Produced by Humberto Gatica.

\*Produced by David Foster for Chartmaker, Inc.

Portrait by Andy Warhol

## Label Markets Jo! In Stages

### 2nd EMI Set To Go Through Austin's Limp

■ BY HAVELock NELSON

NEW YORK—Jo!s personality is about as subtle as a C-64 aircraft landing on your head," says David Sigeron, president of EMI Records. "She's got wit, beauty, style, and a whole lot of substance."

On Sept. 3, Limp's EMI release Jo!s sophomore album, *The Amoeba Cleansing Syndrome*, "Limp is here to stay," says star producer Dallas Austin, who produced the album along with Organized Noize. Much of the set features pioneering funk metal rockers Fishbone as a backing band.

Jo!s says she first heard the group as a "night-garage" when it appeared on "Soul Train." After meeting the group's leader, Angelo, at a poetry reading in Atlanta several years later and spending an evening with him, drinking coffee, smoking cigarettes, and discussing music, they agreed to collaborate.

Jo! describes *The Amoeba Cleansing Syndrome* as "a natural progres-

sion," like "the eerily acclaimed 1994 debut, *'The Pondium Vibe'*, the long-player is a judicious blend of fiery rock, vixen R&B, cool jazz, strobe-light disco, and even classical chanting. Her vocals are alternately sensual and staling, frosty and hot.

Songs include "Soul," a tale about salvaging the pieces of a tattered relationship; "My Brain Is Lethal," a blistering bouncer in memory of Austin's deceased older brother; and "Dirty Mind," a slinky creep through Jo!s sensuality as a battle rages between her flesh and her brain. "I just don't know what I'm gonna do/Wanna give, wanna give you to you," she raps.

Not to be confused with the Prince song, "Dirty Mind" is an original. *The Amoeba Cleansing Syndrome* does make room for covers, though, among them Rufus featuring Chaka Khan's "Magic In Your Eyes." At the top of the set, from a tropical setting amid squawking birds and harp flutters, Jo! informs listeners, "Welcome... we are here to take you on an audible expedition... we are here to assist you in the cleansing of your ears..." *The Amoeba Cleansing Syndrome* will constantly take different shapes, different forms, different sounds, dif-

ferent feels, different lives. You are to experience and embrace each one."

"I think [Jo!s record] is about trying to be true to yourself while trying to form a community of people who don't want to be walking down the same, normal paths they are expected to travel," says Sigeron. "The focus of our plan has to be marketing the artist and her whole world view; which inherently introduces challenges."

The label plans to meet those challenges by rolling out *The Amoeba Cleansing Syndrome* in stages. According to Carson Vezay—director of marketing and artist development at Atlanta-based Rowdy Records, another Austin imprint—the starting point will

(Continued on next page)



**Jars Of Clay.** The members of Jars Of Clay proudly display the gold albums awarded for their self-titled *Essential/Silvertone* debut. Shown, from left, are Tom Carrabba, Silverstone/Live Records; David Goldfarb, Silverstone/Live; Ken Lane, Silverstone/Live; Jack Satter, Silverstone/Live; band members Charlie Lowell, Dan Hasseltine, Matt Odomar, and Steve Mason; manager Randy Lovelsky; Matt Tedesco, Silverstone; John Butler, Silverstone; and Robert Beeson, Essential/Silverstone Music.

## The Show Goes On: New Sets Due From Sublime, Nirvana, Pumpkins Top Continues

**VARIATIONS ON A THEME I:** When Sublime lead singer/songwriter Brad Nowell died of a drug overdose in May in addition to grieving over the loss of one of its artists, Caroline Alley/MCA executives had to figure out how to deal with Sublime's new album without looking like they were capitalizing on the publicity surrounding Nowell's death. In the end, they decided to release the self-titled album July 30, the release date that had been planned before his death.

"It's a delicate thing," says Paul Orescan, MCA marketing director. "The album could have been released much earlier. It was done before Brad's death, but [releasing it] is absolutely what we wanted to avoid. We want the music to stand up on its own, and we want to promote the music. If we were going to exploit someone's death, we would have put it out a month and a half ago."

While there was "no thought to not putting the album out at all," Orescan says, MCA executives were "rumormongering" through the band members. Bud Gaugh and bassist Eric Wilson, and Nowell's family on how they wanted the label to proceed. "We waited to hear what the band members' wishes were, and they wanted it to come out," he says. "They wanted to be known for more than their one single."

That one single would be "Date Rape," a song from the band's 1992 Skunk Records album, "40 Oz. To Freedom," which resurfaced in 1995 to become a minor modern rock reference throughout the song and album, but it's nothing a few radio edits can fix.

The first single from the new album, which was produced by David Kahne and the Bathhouse Slaves' Paul Leary, is not as obviously controversial. The surfers' "What I Live Is a Light Day" is about being happy as long as one has love. Of course, the line "I don't get angry when my mom smokes pot, hits the bottle, and goes right for the rock" may raise a few eyebrows, as will scattered drug references throughout the song and album, but it's nothing a few radio edits can fix.

The single will go to alternative, triple-A, and college radio. A video is also in the works. "It will be a collage of live performances that had already been shot and friends and family of the band," says the band's manager, who says the band is about the Long Beach, Calif., surf and skate community that they built themselves up from.

The album is a strong collection of pop songs that draws funk, punk, and reggae references, but it'll be darned if Nowell's sound isn't heard. "I heard Don Henley on the chorus of 'Pumpkin Song.' Clearly the most commercial of the band's three albums [MCA is releasing both '40 Oz. To Freedom' and 1994's 'Robbin' The Hood'], 'Sublime' has quite a few potential singles on it, including the inimitable 'Garden

Grove' and 'April 29, 1992 (Miami),' which takes a looker's view of rioting following the Rodney King verdict.

In addition to the music, the album artwork serves as a tribute to Nowell. The cover is a photo of a Sublime tattoo that Nowell had across his back from shoulder to shoulder.

Here's an artist whose name the vast majority of music listeners hadn't heard until they learned that he had died, but his band listening to the record makes it clear that what would have changed with this album, "Sublime" has the feeling of "breakthrough" all over it. Unfortunately, Nowell won't be around to enjoy his success.

**VARIATIONS ON A THEME II:** After Kurt Cobain killed himself in April 1994, there was much speculation about unlearned material coming from the Nirvana camp. But whenever the surviving members, bassist Krist Novoselic and drummer Dave Grohl, were asked about rumormongering through the band's records, they said that listening to the old material was too painful.

Happily for Nirvana fans, the pair have culled concert tracks from 1989 to 1994 to compile a "From The Muddy Banks Of The Wishkah," a live album coming out on DG/Capitol Oct. 8. The Wishkah is a river that runs through Cobain's hometown of Aberdeen, Wash.

According to a source, Novoselic spearheaded the project and may write the liner notes. "This is sort of a reaction to the 'Unplugged' album," says the source. "The acoustic side was one-half of Nirvana. This is the other half, the more aggressive half."

The track list is still being compiled, but the set does include a live version of the band's biggest hit, "Smells Like Teen Spirit." No songs featured on "MTV Unplugged In New York," the only other Nirvana album released since Cobain's death, are on the new album. Additionally, the release will have no songs that have not already been on Nirvana studio albums. There will be more than 15 cuts on the album, and according to a source, Cobain's widow, Courtney Love, did not participate in the project.

**VARIATIONS ON A THEME III:** Smashing Pumpkins have severed their relationship with drummer Jimmy Chamberlin following his July 12 arrest for drug possession. The band is seeking an immediate replacement, and, according to a representative, August dates on the tour are on as scheduled. The band canceled its remaining July dates July 12 after backstage keyboardist/percussionist Jonathan Melvoin, with whom Chamberlin was allegedly doing drugs, was found dead in a New York hotel room of a drug overdose. Chamberlin has a court date Aug. 13.

## Jonathan Richman Issues His 'Surrender' On Vapor

■ BY JIM BESSMAN

NEW YORK—After releasing eight albums on Rounder Records and maintaining the cult hero status he's enjoyed since his 1970 Berkeley release, *The Modern Lovers*, Jonathan Richman has moved to Vapor Records, the new imprint owned by Neil Young and his manager, Elliot Roberts.

Richman's debut, bows Sept. 10. The successor to Richman's 1995 Rounder release, *You Must Ask The Heart*, "Surrender" not only reunites the artist with fellow Boston native and longtime collaborator Andy Paley, but brings him back to a full-fledged band effort. Vapor is distributed by the Alternative Distribution Alliance (ADA).

"This arrangement [with Vapor] gave me the freedom to make a record with a full band, even with horns," says Richman, who employed the Vine Street Horn section, featuring Ernie Fields, H.B. Barnum Jr., and Bill Bielechewski. Also playing on the album are bassists John Gorton and Nick Augustine, organist Dan Eisenberg, Richman's road drummer Tommy Larkins, renowned session accordionist Frank Morroco, backup vocalists Jessica and Lita Henry, pianist Ned Clifford, and producer Paley. "There's more instrumental color than Jonathan's ever put on a record," says Paley, who's produced three Richman outings, and more recently, albums by Jerry Lee Lewis and Brian Wilson. "It's the second he's done in a long time that he's produced, and every mood in the book is covered, every side of Jonathan that his fans want—and some they haven't heard before. Like 'Treasure Style,' which has a big band, Tom Jones sort of

thing, or 'When She Kisses Me,' which has a Tameara James vibe."

"When She Kisses Me" is one of four remakes on the 13-track "Surrender." The others are a new version of the early Richman instrumental classic "Egyptian Rhapsody" (a disco hit in Europe in 1977) and the more recent "To Hide A Little Thought" and "I Was Dancin' In The Lesbian Bar."

"I put some songs on this album that are favorites that I think he might not have been heard much in America," Richman says, suggesting that Vapor's distribution may bring him broader exposure—though he means no slight to his former label. "Rounder's a wonderful label that gave me the chance to make many records without interference, but I live in California [Rounder is based in Massachusetts], so there's the convenience of being with a California label, and then having the integrity and stature of the name like Neil Young made Vapor appealing."

Artistic integrity is a key factor for Vapor as well, says Frank Gironda, the labels GM as well as a partner of Young's Lookout Management. "It's important to us to sign true artists, and Jonathan's a true artist," says Gironda. "He's had the freedom over the years to make records that he believes in, and we believe in artists like that. We want to do a lot of interesting and creative things in tune with the music and the artist. With Jonathan, it's not like opening a marketing book."

(Continued on next page)



by Melinda Neuman

RICHMAN

# Brendan Benson Takes Aim For Pure Pop Tradition On Virgin Debut

■ BY DAVID SPRAGUE

NEW YORK—It's not always easy to apply the nature vs. nurture argument to discerning the development of musical talent, but singer/songwriter Brendan Benson has little question about the genesis of his own flair.

"When I was a little kid, even before I was able to walk around, my dad would just prop me up and blast things like the Stooges and MC5," says the 25-year-old Benson, who spent his formative years in the Motor City.

Those influences aren't overtly apparent on his Virgin debut, "One Mississippi," which is set for release Sept. 3. Instead, its pure pop tone recalls the days when carefully crafted, clever songwriting was paramount in rock 'n' roll.

"I definitely think of myself as a purist," says Benson. "I don't see any reason to sit down and write something obscure, something convoluted, when what you're trying to do is communicate with people. For that reason, I really love traditional pop music."

Virgin plans to target those in the press and retail who share Benson's

fondness for pop. According to Phil Fox, director of product management, the label has been working on generating name recognition at grass-roots retail for a number of months already.

"Back in February, we sent out a sample 12-inch vinyl piece called 'The Well-Pod Hey Demos,'" says Fox. "It was a giveaway intended for college radio and independent retail, which we followed up with a poster signed with notice of the forthcoming album."

Virgin will service "One Mississippi" to college radio the last week in July, approximately four weeks before the emphasis track "Sittin' Pretty" is taken to commercial alternative outlets.

"It's a project which we're prepared to undertake with perseverance," says Fox. "Gone are the days



BRENDAN BENSON

when you can spend three months on a new album—we're looking to work Brendan for a year at the very least."

Benson, who is managed by Tony Dimitriadis and Richard Brown at East End Management, has just

cemented a touring band and begun playing shows around his adopted San Francisco base. The singer, who is booked by the William Morris Agency, says that he hopes to set out on tour this fall.

"Signing this deal happened so quickly, I never really had the chance to play a lot of these songs for anyone other than friends of mine," he says with a laugh. "It's kind of a relief to see that people do respond to what I'm writing about. I can sit back and think everything I write is great, but unless other people think so, too, it doesn't matter very much."

Fox says that reaction from Virgin offices in other territories—Benson is signed to the label worldwide—has been extremely positive. "We've gotten very strong feedback from France and from the Far East," he

says. "So I'd say those territories are important to the project as well."

Benson still seems taken aback that there should be any interest in "One Mississippi." While he had played in bands as a teenager, he kept his songwriting to himself and only came to the attention of Virgin after a friend surreptitiously sent his demos around Los Angeles.

"It's really flattering that people have taken an interest in what I do, because it's not exactly the kind of thing that's trendy or cool right now," he says. "It's encouraging to me that there are people who still appreciate songcraft and things like that. I never bought into the idea that the three-minute pop song was dead, and it's cool to see that there are people out there that feel the same way."

## JONATHAN RICHMAN ISSUES HIS 'SURRENDER' ON VAPOR

(Continued from preceding page)

Indeed, nothing about Richman goes by the book. "Before [Vapor] signed me, I gave them reasons not to," he says. "I told them right off that I didn't know enough about a new record, and I didn't know when I'd have enough, but that didn't bother them. In fact, one of the reasons for putting the older songs on the record was because I didn't have enough and can't make them up just to make a record. But then two more [songs] hit me!"

According to Gionella, the album will be serviced to triple-A and college radio. Also, a CD sampler consisting of two album tracks and new versions of past Richman classics that may include "Roadrunner" and "Pablo Picasso" will be widely serviced in Vapor's general retail mailing.

Meanwhile, an advance postcard campaign is being released, which will be followed up with a second card mailing featuring album review blurbs. There will also be album posters, "coming soon" tour posters, and discount coupons tying in retail at Richman gigs.

Vapor is producing a Richman electronic press kit, "especially for the international market," says Gionella, who adds that one or two videos will be produced to support the artist, who has rarely been promoted by the medium. The label is seeking an appropriate syndicated radio vehicle and hopes to expand the TV exposure Richman has recently garnered as one of the more frequent guests on "Late Night With Conan O'Brien."

At retail, Vapor plans to work with the Indie Retail Coalition and utilize listings posts in Richmond's top 30 markets, not including New York, Los Angeles, San Francisco, Detroit, Minneapolis, Seattle, Chicago, Boston, and Portland, Ore., which have been "sub-targeted" for more aggressive "street-level" promotion, including posters, fliers, and print advertisements.

"We'll hit Boston especially in a really big way," says Gionella, anticipating selective in-store in Richmond's Newbury Comics purchasing director Natalie Walek fine.

"We especially like to help hometown fans, and we'll do whatever we can to help Jonathan's new record," says Walek. "I was very excited when I heard he'd signed with Neil Young's label and was back with Andy Paley who does such a good job at picking out musicians. With

the right people behind him, there's definite potential to reach a wider audience."

Getting people to hear Richman live will be a main thrust of Vapor's marketing campaign, since, Gionella notes, "You really get it once you see him." Richman—who regularly tours internationally and likes to sing in Spanish, French, and Italian, even in front of U.S. audiences—is set to follow a monthlong Euro-

pean swing in July and August with U.S. dates commencing Sept. 24 and running through Thanksgiving.

This time out, Richman, who for the last eight years has appeared solo or backed only by a drummer, is taking a full band on the road. But this doesn't bode well with his self-proclaimed "lounge" band, in which he admitted to being an outrageously "bassy" and "impossibly" demand-

ing "bandleader and advised prospective sidemen, 'If I hire you—quit!'"

"I thought you'd never ask about that!" he says, assuming his most fascinate tone. "I'm much more mature than I used to be! Now I'm wonderful, delightful, way more improved. My musicians can attest that I'm a fine, fine person. They're also very patient and tolerant and know from the get go what they're getting into!"

## JOI

(Continued from preceding page)

be "Magic In Your Eyes," which will also be featured on the Rowdy/Arista "Thee" soundtrack, due in stores July 16. The proposed B-side is "Take Me Home," a track that samples Betty Davis' "Take Me Home."

"Jo isn't just an R&B or urban-leaning artist," Jo says. "She also represents" points on the alternative rock portion of the musical map. "We wanted to make sure people in every world get a sample of this sophomore album without having to wait."

For now, Jo's fans in the hip-hop and dance worlds will have to wait to be served. Plans to release the swirling dance song "Moving On" as a single are on the back burner at the moment, even though a video has already been shot.

Sigerson says, "I didn't want to start with 'Moving On,' because I felt that would be a distraction from what the meat of the record is all about. That's just standing there as sort of a free-stilting hit record."

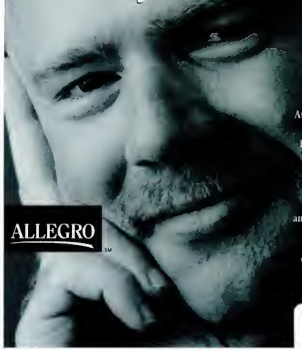
"Sunshine & The Rain," the first single from "The Pendulum Vibe," and follow-up "Freedom," which was later reinterpreted by an all-star all-woman lineup featuring almost 100 other divas on the "Panther" soundtrack, made some inroads into the R&B and hip-hop audience. Veazy says, "Last time, we directed all of our efforts at that underground/street-level audience. We're being more broad-based now, [for] the marketplace has changed."

Jo, who had a baby girl last month, will probably go on tour in September. She'll be doing Vegas. Fadhene will likely join her on the tour.

Although Sigerson says that "there's a tremendous amount of interest in the project internationally," he adds that the album "won't be released overseas until 1997." "I think it's really important that we try to stagger our time. We want to manage the promotion effectively across the different markets and not make her life too crazy."

“A good distributor says a lot about a label.”

George Scanlett  
National Product Manager  
TOWER RECORDS



At Allegro, we're in the business of representing your business. Building relationships. Moving responsibly. Learning your specific and unique needs. Exceeding expectations under the watchful eye of the label and the retailer. Never forgetting that people are the foundation of every business transaction. Which speaks volumes not just for us, but for you, too.

1-800-288-2007







# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**EAST LANSING, MICH.:** "We wanted to prove something, and we did," says d.t.'s manager Stephen Hutton of the airtight group that has released on more than 40 stations. Most outlets are playing "I Hate This Part," the lead single from the band's second release, "Widow of an All-American," out on local Icy Records. The radio-friendly album, which features rangy, gutsy power pop with a Midwestern flavor, was produced by Tim Patalan (Sponge). The band's 1992 debut, "Cinch," won the d.t.'s a publishing deal with Warner/Chappell. That deal provided tour support and money for demos, allowing the band to work with Patalan. The CD was released in February and within six weeks had sold out of the first pressing. Radio support is not limited to airtail, either: WRIF Detroit has invited the d.t.'s to play several summer bashes, with PD Goss Fodell enthusiastic about the band's future. "There is no bigger compliment a radio station can pay a band than to put it on their two biggest summer promotions. The d.t.'s are one of the most energetic live bands in the Motor City right now, they have a great street following, and we fully expect them to make a lot of noise in '97. Mark my words, the d.t.'s are next on the horizon for stardom." Contact Stephen Hutton at 312-477-6984.

**MIAMI:** After years of honing her jazz lounge act at such Miami venues as Gloria Estefan's Alioli restaurant, La Voile Rongo beach resort, and Burt Reynolds' Backstage club, sultry beauty and former Miss Miami Laura Bradley decided to go in a new direction. Three years ago, she hooked up with producer/arranger Julio Bague, who has worked with Nestor Torres, Exposé, and Tito Puente, and they began songwriting and arranging. "Julio and I work really well together," says Bradley. "I'll start out with a feeling or a melody for a song, and he takes it to the full band level." Taking off in an international contemporary jazz style, Bague expanded Bradley's sound and band to include a horn section, backup singers, and dancers. Their productive partnership culminated in a mid-April CD release for "First Time" and a concert at Miami Beach's 500-seat Colony Theater. Musicians in her backup group included flutist Mercedes Abal, who also plays with Crescent Moon recording artist Albita; Nicky Orta of Julio Iglesias' band; jazz violinist/singer Nicky Yarling; and singer Miriam Csan. The CD has sold out its initial printing of 2,000 units. Bradley has been writing more songs in preparation for a three-month tour that will begin in October and take her through Asia, the U.S., and Brazil. This month, she is the featured artist on Discovery Cruise Lines' new artist series. Contact Bague at 305-255-9269.

**ATLANTA:** Ethereal and haunting are two adjectives frequently used to describe the densely layered sound of Rosewater Elizabeth, which moved here last year from the Tampa Bay, Fla., area. Melissa Mileksi's neo-operative vocals are wedded with swirling keyboard and guitar textures, world music references, and pulsating rhythms for moody pop that has been compared to the Cocteau Twins and Dead Can Dance. All those elements congeal satisfyingly on "Le Petit Mort," the band's second full-length CD, as well as on its new three-song vinyl single, "Witch Name." Mileksi, keyboardist Jeremy Wilkins, and guitarist Daniel Rosen founded the band in 1992. Later adding drummer Lee Waggin and bassist Denver Bon. Along the way, the quintet has gained a devoted following in Florida and Georgia and extensive airplay on noncommercial station WNNF Tampa and several college radio outlets around the U.S. Earlier this year, Rosewater opened five shows for Low, and it recently returned from an East Coast tour. The group contributed "I Know It's Over" to "Goldens of Change, Vol. 1: A Tribute To The Smiths," a two-disc set slated for release this month. The 25-track collection includes tracks from other former and current Tampa Bay area bands, including Hone, Vampire Slayers, Lie, and Questionface. Contact Marshall Dickson at 813-978-1089.

PHILIP BOOTH

## MINDY MCCREADY'S DEBUT TAKES FLIGHT ON BNA

(Continued from page 2)

before we get married," showed a lot," says Galante, who signed McCready to R.I.O.'s BNA label one week before her deadline was up.

"By growing up the oldest child and having to be responsible in a lot of ways, she grew up fast. She's a very good sense of being playful. She's beautiful and a great singer, and we got a bonus in terms of personality," Galante says.

McCready grew up singing gospel songs in church, country songs in karaoke bars, and listening to Alabama, the Oak Ridge Boys, Sylvia, Loretta Lynn, and Tammy Wynette.

After moving to Nashville at age 19 and passing out her karaoke versions of Bonnie Raitt's "Something To Talk About" and Trisha Yearwood's "Down On My Knees" on Music Row, McCready got her tape into the hands of songwriter/producer Narro Wilson, who produced her album along with comrade David Malloy.

While McCready didn't write any of the songs on "Ten Thousand Angels," she says each one of them comes from her heart.

"My producer said something that really hit me hard," says McCready, probably the only country artist sporting a pierced navel. "Every song you sing is born from your heart. You are that song." So, I decided to make sure that [on every song I sing, every lyric and word] comes from my heart. It's all either something that happens close to me or to someone close to me. I feel that all people are really bonding with me when they hear my album."

When asked why she didn't write for the album, McCready quips, "I didn't think I could write a song as good as these songwriters. Besides, the consumer will appreciate it more."

Consumers are certainly appreciating McCready's album. Her first-week sales, more than 7,000 units, are the highest for a female country artist since Yearwood's self-titled debut album on MCA in 1991.

"She has made an album with serious elements and playful elements, and the deliveries both very well," says Galante.

Making friends at country radio helped pave the way for the success of her first two singles, "Ten Thousand Angels" and "Mixtape, gender-role reversal." "Guys Do It All The Time." The title track peaked at No. 6 on Hot Country Singles & Tracks in June, while the latter moves from No. 32 to No. 25 with a ballad this week.

"When we met her, we were impressed right off," says Bob Grayson, VP/promotions manager at WFMD Springfield, Ill. "She has a lot of moxie. I'm known as the old man, so she starts calling me Grandpa. She knows what it takes to win, and she's not phony about it. Artists have to take time for radio; that's what keeps a career going, and she's doing a good job of it."



"She's a beautiful woman, and we tried to take advantage of that visual, so we did a video with the first single," says Dale Turner, VP of promotion at RLG.

"You never know how active the video audience is, especially once you get to the critical mass on [radio] spins with 3,000-4,000 spins," continues Turner. "But this complemented the radio airplay more than I would normally give video credit for. She translates well on camera. We shot a video for the second single, too, and got her on a lot of TV morning shows. The producers of 'Baywatch' want her for an upcoming episode."

John Artale, purchasing manager at the 139-store National Record Mart chain based in Carnegie, Pa., says the video and McCready's good looks may help her as

they did Shania Twain.

"It's as assertive and rockin' as a country songstress can get while maintaining her country roots," says Artale. "It's fresh-looking, and I expect 'Guys Do It All The Time' to really kick album sales in."

McCready has gotten this far without the additional exposure a country artist normally gains from touring. Instead, over the past six months, she has performed acoustically for radio and retailers to "test her confidence up and prepare her for a tour," says Turner.

"Her management is putting together a band now and working out some choreography to make sure she's fully loaded and all the elements are there for a tour at the end of the year," adds Turner. "Mindy is not the wallflower female vocalist. She's beautiful and dynamic, and I believe we have yet to see the blossoming of this album."

McCready is managed by Stan Moreas and Doug Casmas at Moreas Nanas Entertainment.

"We're spending our time developing her at radio and in the media," says Galante. "She's not a club act, [and she] doesn't do honky-tonk. We're looking for the right touring opportunities. There is interest in Germany and England now where we released the single 'Ten Thousand Angels,' and we're talking about going out there much later in the year."

## NUMBER 1



She's co-host of MTV's *Singled Out*, one of People's 50 Most Beautiful People, *Rolling Stone* and *TV Guide* cover girl, hugely popular Playmate of the Year, and now Number One on Billboard's video sales chart—again. Only Playbox has Jenny at her hottest in this video exclusive, *The Best of Jenny McCarthy*.

**PLAYBOX HOME VIDEO**  
© 1996 Playbox All Rights Reserved.

## Questions For The Beat?

Ask Melinda Newman  
She's on the Web this month at  
[www.billboard-online.com](http://www.billboard-online.com)

# BILLBOARD'S HEATSEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND BLACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN® FOR WEEK ENDING JULY 27, 1996	ARTIST	LABEL & NUMBER/STREETING LABEL (HIGHEST LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE
1	5	4	*** No. 1 ***	NADA SURF	ELEKTRA 6191 (BBS) (10 \$615.95)	HIGH/LOW
2	1	13		THE REFRESHMENTS	MERCURY 50999 (B) (9 \$614.98)	FIZZY FIZZ BIG & BUZZY
3	6	11		DISHWASH	AMA 50319 (B) (10 \$615.95)	PET YOUR FRIENDS
4	3	5		PAUL BRANDT	REFRESH 4161 (WARRNER) (BBS) (10 \$615.95)	CALM BEFORE THE STORM
5	3	22		RICOCHET	COLUMBIA 47223 (10 \$615.95)	RICOCHET
6	—	1		SOUL COUGHING	SLASH 4162 (PAINWYNER) (BBS) (10 \$615.95)	IRRESISTIBLE BLISS
7	—	1		ELECTRONIC WARRIOR	RIOS 43555 (10 \$614.98)	RAISE THE PRESSURE
8	6	3		HIM	BENSON 43221 (10 \$615.95)	MESSAGE
9	6	3		RHETT AKINS	ACEC 1142 (CMA) (10 \$615.95)	SCORCHED NEW
10	18	5		THE WALLFLOVERS	INTERSCOPE 50095 (10 \$615.95)	BRINGING DOWN THE HORSE
11	18	25		ENRIQUE IGLESIAS	RONOVISA 00503 (10 \$615.95)	ENRIQUE IGLESIAS
12	3	3		SCREAMING TREES	ERIC 64179 (10 \$615.95)	DUST
13	10	16		GOLDFINGER	MCA 53007 (WARRNER) (BBS) (10 \$615.95)	GOLDFINGER
14	4	5		MENT OF VIZZON	950 MUSIC 6647 (10 \$615.95)	PERSONAL
15	12	35		KENNY WAY SHEPHERD	QUEST 2462 (WARRNER) (BBS) (10 \$615.95)	LED BETTER HEIGHTS
16	5	3		KENNY LATTIMORE	COLUMBIA 67128 (10 \$614.98)	KENNY LATTIMORE
17	21	3		DONNA LEWIS	ATLANTIC 67626 (10 \$615.95)	NOW IN A MINUTE
18	4	2		REVEREND HORTON HALL	INTERSCOPE 50086 (10 \$615.95)	IT'S MARTIN TIME
19	26	3		JAMES BONDARY	ERIC 67098 (10 \$615.95)	WHAT I LIVE TO DO
20	21	4		NORMAN BROWN	KLUZ 53054 (WARRNER) (BBS) (10 \$615.95)	BETTER DAYS AHEAD
21	4	3		SUPERGRASS	ELECTRA 61900 (10 \$615.95)	REGRETFULLY YOUNG
22	14	16		POE WUNDERMAN	WARRNER 53069* (10 \$615.95)	HELLO
23	12	4		HORACE BROWN	MCA 53007 (WARRNER) (BBS) (10 \$615.95)	HORACE BROWN
24	14	3		REBECCA ST. JAMES	FOREVER 2041 (10 \$614.98)	QCD
25	10	8		JORDAN HILL	143 820 (BBS) (7 \$611.95)	JORDAN HILL

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. What an album reaches this chart, the album and the artist's subsequent albums are deemed eligible to appear on the Mainstream chart. All albums are available on cassette and CD. \*Album indicates vinyl LP is available. © Albums with the greatest sales gain, © 1996, Billboard/SPC Consumer Data.

26	23	13	SOUTHERN CULTURE ON THE SKIDS	GIFFEN 214221 (9 \$612.95)	DIRT TRACK DATE
27	20	6	DONNELL JONES	LAFACE 21629 (WARRNER) (10 \$615.95)	MY HEART
28	6	1	MAMA LISA	ISLAND 50424* (10 \$617.95)	11-20-79
29	22	4	KEB' MO'	OKRA 6731 (BBS) (10 \$614.98)	JUST LIKE YOU
30	39	14	TINA ARNO	ERIC 67533 (10 \$615.95)	DON'T ASK
31	34	6	JUNIOR BROWNE	CUMM 77343 (10 \$615.95)	SEMI-CRAZY
32	29	6	FRED HAMMOND & RADICAL	CHRIST 9289 (10 \$615.95)	THE SPIRIT OF DAVID
33	31	6	COMMISSIONED BENSON	4184 (10 \$615.95)	IRREPLACEABLE LOVE
34	27	17	JO KOOL	CLR 7209 (10 \$615.95)	(LET ME CLEAR MY THROAT)
35	42	11	JO DEE MESSINA	CUMM 77340 (10 \$615.95)	JO DEE MESSINA
36	28	14	MARK KNOPFLER	WARRNER 41026 (10 \$615.95)	GOLDEN HEART
37	35	16	THE VERVE PIPE	RIC 66809 (10 \$615.95)	VILLAINS
38	48	6	PATTI ROBERTS	EMI 36134 (10 \$615.95)	BETWEEN THE 1 AND THE 9
39	—	6	JACI VELASQUEZ	MYTHA 4025 (WARRNER) (10 \$611.95)	HEAVENLY PLACE
40	48	9	THIRD DAY	REUNION 1420 (WARRNER) (9 \$613.95)	THIRD DAY
41	29	5	PRONG	ERIC 66947 (10 \$615.95)	RUDE AWAKENING
42	29	5	MICKY HART	INDISC 10338 (10 \$615.95)	MICKY HART'S MYSTERY BOX
43	45	13	BAMADAKA	CHRYSLER 35484 (10 \$615.95)	KOLLAJE
44	45	6	LOS TIGRES DEL NORTE	FONOVISA 50417 (10 \$611.95)	UNIDOS PARA SIEMPRE
45	42	40	MYSTICAL	RED BOP 418 (10 \$615.95)	MIND OF MYSTICAL
46	42	3	TRANCE ADKINS	CUMM 77322 (10 \$615.95)	DREAM'OUT LOUD
47	41	6	SHAKIRA	EMI 1795 (10 \$612.95)	PIES DESCALZOS
48	39	5	TUFF JOHNSON	WARRNER 53022 (COLUMBIA) (10 \$615.95)	MIRACLE
49	—	1	RICH WILLIAMS	REUNION 1420 (WARRNER) (10 \$615.95)	SONGS
50	—	3	MICHAEL CHAD & JOHN MICHAEL	BLUET AT THE MUSEUM (10 \$615.95)	BROTHER TO BROTHER

# POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEKERS CHART • BY CARRIE BOZZILLO

**READY, SET, GO!** Combine the British brutality of Sham-poo and the pop sensibilities of Voice Of The Beehive with the voracious of Garbage's Shirley Manson, and you've got Saffron from Republic, the hand that's the latest rage from the U.K.



**Gripping.** Ugly American's "Vulcan Death Grip Of Love" is gaining radio air-play at triple-A (108 spots) and mainstream rock (66 spots) stations. The band's Stereophonic Spanish Fly, originally due in December on Giant, was released July 16 on Capricorn. The soulful rockers are on the road through the summer.

On the band's self-titled deConstruction/RCA debut album, due July 30 in the U.S. and in September in England, Republics intertwines techno, pop, dance, and industrial rock into 11 fired-up songs with attitude. Anyone who liked the dance remixes of Garbage's U.K. singles will surely like Republics.

The first single, "Tasty To Go," cuts on Modern Rock Tracks this week at No. 48.

The Nigerian-born Saffron says that with Republics, she hopes to bring dance music to a new level.

In England a few years ago, dance was seen as very uptight, with all these happy lyrics, and basically we were just sick of that," says Saffron. "Not everything is happy and brilliant; we all have problems. I wanted to go back to writing good, real songs."

The album is chock-full of cut lyrics such as "Shut up, I'm talking... Get out, you're walking from 'Drop Dead Gorgeous,' which Danny Heaps, senior VP of artist development at RCA, says will likely be the second single.

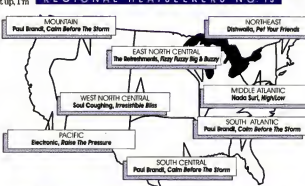
"In the era of more grunge, male-oriented rock, you never knew how this would react, but there were some stations, like [XTRM-FM] 91.9 San Diego, that we couldn't keep off the record," says Heaps. "We've just gone to MTV with the video, and we think it will have a lot of impact there."

Heaps says he hopes to bring the band to the U.S. in September for a tour and radio show appearances. "We're hoping to break them here and bring the story back to England," says Heaps. Even though Republics has



**Ride.** Em. Cowboy Mouth clocked in at No. 9 in the South Central Regional Roundup for the week ending Saturday (20) with its MCA debut, "Are You With Me?" This week, the album is No. 17 in that region. The band is on an East Coast tour through July 31 and will head to the West Coast in August.

## REGIONAL HEATSEKERS NO. 1s



## THE REGIONAL ROUNDUP

Rating the top 10 lists of best-selling titles by new and developing artists.

PACIFIC	SOUTH CENTRAL
1. Electronic: Raise the Pressure	1. Paul Brandt: Calm Before the Storm
2. Pioneer: Hot Hot Hot (3x)	2. Dishwash: Pet Your Friends
3. Electronic: Irresistible Bliss	3. Ride: Are You With Me?
4. Dishwash: Pet Your Friends	4. James Brown: I Want to Do
5. Soul Coughing: Irresistible Bliss	5. The Refreshments: Fizzy Fizz Big & Buzzy
6. Nada Surf: High/Low	6. Nada Surf: High/Low
7. Nada Surf: High/Low	7. Electronic: Irresistible Bliss
8. Nada Surf: High/Low	8. Dishwash: Pet Your Friends
9. Nada Surf: High/Low	9. Nada Surf: High/Low
10. The Refreshments: Fizzy Fizz Big & Buzzy	10. The Refreshments: Fizzy Fizz Big & Buzzy

played with a number of high-profile acts in London—such as M People, the Grid, and Moby.

—Saffron doesn't feel that the band has made its mark in England.

"It's hard in England. Everything is so categorized here," she says. "We don't fit in there. We're not the flavor we're not a Brit pop band. We're the underdog. But it's changing with bands like the Prodigy, Underworld, and the Chemical Brothers."

**ROADWORK.** Quest/Warner Bros. rockers Crumb are last-minute adds to the third stage at Lollapalooza from July 18-Aug. 4.

The dates include major markets: New Orleans, Dallas, Phoenix, San Jose and Irvine, Calif. To capitalize on the opportunity, Warner Bros. has created a cassette sampler featuring the Lollapalooza acts (Crumb, Corner-shop, You Am I, and Soul Coughing), which will be distributed at shows.

In addition, in certain markets that the tour visits, the label will have a low-power radio station set up to hear music from the four bands. The frequency will be advertised on lawn signs, similar to the "Vote for..." signs seen at election times, placed along the road en route to the venue. "The plan is to keep [Crumb]

on the road continually," says Jason Bernhardt, manager of A&R at Quest. "They'll be doing shows at night in some markets where they play Lollapalooza the day, and we plan to have them do more West Coast shows again to hit certain markets for a second time."

"Slowgrass," the first single from "Romance Is A Slow-dance," won modern rock KITS



**Solo Outing.** John Schitt—lead singer for Christian's biggest rock group, Petra—is heading up in the West North Central Region with his second solo album, "Unfit For Swine" on World Records. The set debuts at No. 7 in that region this week.

(Live) 105 San Francisco's battle of the bands five nights in a row. **CHECK 'EM OUT:** Jessica Records' Chicago-based Cadry Richardson Band is supporting its third release, "All Excess—Live At The Park West," with a tour of the Midwest through Sept. 28.



**Festival Fun.** MCA's Gladys Knight stands backstage with label executives following her performance at the Playboy Jazz Festival, held June 15-16 at the Hollywood Bowl in Los Angeles. Pictured, from left, are MCA A&R senior director Gary Ashley, MCA Records president Jay Bolog, Knight, and MCA black music president Kim Wilson.

# CeCe Peniston's 'Movin' On'

## A&M Dance Artist Records Her First R&B Set

■ BY J.R. REYNOLDS

LOS ANGELES—After recording two successful, dance-leaning albums, A&M's CeCe Peniston earned the respect she needed to record "Movin' On," an album that focuses on the artist's unrealized musical passion: R&B.

Scheduled for release Sept. 10, "Movin' On" is produced by Dave Hall and Gordon Chambers and highlights the more soulful side of Peniston, who says she deserved the chance to record

an R&B set.

"Being on the label for as long as I have, the A&M folks have gained the kind of trust needed for me to try things my way," says Peniston.

"When you're first coming out as an artist, many times [label executives] have their own vision for you. But as you move forward, it's only fair that you begin determining your own direction."

In 1991, Peniston broke into the music scene with "Finally," which topped the Hot Dance Music charts and led to the album of the same name, which peaked at No. 13 on the Top R&B Albums chart in August, 1992. The album sold 540,000 units, according to SoundScan, and was featured in 1994 by "Thought 'Ya Knew," which peaked at No. 20 on Top R&B Albums.

Although "Movin' On" is more R&B than her previous projects, Peniston is not worried about losing her dance following. "People will have the chance

with you as long as you're honest about your craft and display a comfort for what it is that you're doing," she says.

"Movin' On" is woven with R&B sensibilities, from Peniston's emotive vocal delivery to the soul-laced tracks. "Before I Lay" demonstrates the set's direction and features Jodeci's Joelley Hall in a swooning duet with Peniston.

"It's a bona fide R&B artist and will help establish an R&B presence for me on the album," Peniston says.

However, the artist, who is managed by Damon Jones and Yvette DeVoor, is quick to point out that the dance element remains a key component of her music, and she cites the high-energy "Somebody Else's Guy" as an example.

On July 16, "Movin' On," the first single from the set, was serviced to R&B and crossover stations and dance clubs. The single hits stores Tuesday (23).

Says A&M product development director Beth Tullman, "We felt this was the strongest track to reach core R&B listeners. But this song also has potential across several genres, so Junior Vasquez does some house mixes, and there's also some mixes from [Hall and G. Man." (Continued on page 31)

# MoJazz Readies Brown For 'Better Days'; Retailer's Hustle Pays Off At Chicago Expo

MO BETTA DAYZ: MoJazz has its collective chest out as "Better Days Ahead" by Norman Brown struts its stuff at No. 3 on Top Contemporary Jazz Albums and No. 47 on Top R&B Albums after four chart weeks.

Brown, formerly a sideman with Lou Rawls and a regular performer with Patti LaBelle, has steadily gained consumer awareness. The label credits its grass-roots marketing approach for breaking the onetime Musicians Institute of Hollywood staff instructor.

"The major difference between working his new album and the last one is that we've got top-of-mind awareness among radio and retailers," says MoJazz GM Bruce Walker.

"After The Storm," the guitarist's 1994 debut, sold a healthy 276,000 copies, and peaked at No. 2 and No. 21 on Top Contemporary Jazz Albums and Top R&B Albums, respectively.

"Better Days Ahead" has sold 20,000 units since its June release, according to SoundScan, compared with the 7,100 units that "After The Storm" sold over the same period.

In its effort to build on Brown's previous success, the label is re-implementing the grass-roots street strategy that got Brown's name on the map. It is also tapping the usual jazz marketing mechanisms.

The marketing assault began June 18, when the label released the title track as an emphasis track. "We wanted people to know he was coming with another album again without having to work a single right away," says Walker.

"Better Days Ahead" is also on "People Make The World Go Round," a MoJazz theme album representing the Summer Olympic Games spirit that hits stores Tuesday (23).

Walker reports significant in-store play, especially in markets the artist has visited during his advance press tour, which began July 10 in Sacramento, Calif.

"After The Love Is Gone," a cover of the Earth, Wind & Fire classic, is the first single and will be serviced during the latter part of August, along with a video.

"We plan to work the single until October, when a new MoJazz Christmas [compilation] album, which includes Norman, will be released," says Walker.

MUSIC ROOM BLISS: Chicago independent retailer

George Daniels scored a coup when he became the only music retailer allowed to sell product during the Chicago Black Expo, held July 5-7 at McCormick Place.

"It was the perfect place to present music product. I got help from [one-stop supplier] Baker & Taylor; the labels,

their distributors, and the fine people who put together the annual expo," he says.

Representatives from the expo offered Daniels exclusivity in return for his help in securing recording acts for the event. He credits his ability to foster working relationships with people in various business areas as the key to his success.

"You have to work together and then follow through with what you say. Those two things combined can let you go a long way," says Daniels.

In addition to erecting an 800-square-foot "store" containing more than \$85,000 in inventory, Daniels co-sponsored six satellite booths around the immense expo—one with each of the major distributors—where "street teams" distributed coupons for discounted product at the expo outlet and Daniels' real store, located on Chicago's West Side.

"The bottom line of all this is that you can't just sit there and complain about how the chains are not marketing [independents]," he says. "You've got to be creative, form alliances with radio, distributors, and your suppliers, and then get out there with great customer service, because that's what's going to set you apart from the chains."

ENVELOPE PUSHING: "Billboards," the four-movement ballet performed by the Chicago Joffrey Ballet to the music of F. was a sight to behold, in more than one sense.

The touring dance troupe displayed its wares July 11-14 at the Dorothy Chandler Pavilion in Los Angeles to a mostly Hollywood-lip crowd.

It was interesting to attend the ballet with folks who wore leather pants and sported producer sunglasses and teased blue hair with matching bandanas. However, that audience proved an antithesis of sorts to the season-ticket holders, easily 100 by their stiff upper lips.

The show was satisfying, especially to the show-biz legions on the scene. The evening's first movement didn't quite work. Imagine tutu- and shoe-clad dancers performing ballet moves to run-of-the-mill Prince tracks. Sadly, the head-nodding beats didn't translate well and grained against the more fluid nature of ballet.

However, the classics of the movements—which featured such princely dances as "Purple Rain," "Thunder," and "Get Off"—proved visually satisfying thanks to the choreographers' modern approach, which allowed the dancers to become more rhythmic in step and swerve. In addition, the costumes for the rest of the performance created more "attitude" among the corps de ballet.

(Continued on page 31)



by J.R. Reynolds



■ BY SHAWNNE SMITH

NEW YORK—Hall of Fame/Epic is banking on no-nonsense vocals and tight production to propel Assorted Flavours to soul music success among R&B consumers. The quartet's self-titled debut album will be released Sept. 24.

Assorted Flavours is the first act to be released on prolific producer Dave "Dain" Hall's label, which was formed in 1993 via a production and distribution deal with Sony.

"I just wanted to put out a group that wasn't gimmicky," says Hall. "A lot of songs make it because they are more gimmick than actual talent. [Assorted Flavours'] live performance is better than their tape performances."

Hall signed the female foursome—whose name is published through Warner/Chappell Music Inc.—in 1993 after they performed at Sweet Waters nightclub in New York.

Initially known as Essence, the group changed its name to Assorted Flavours after bringing in three new members: LaKisha Johnson, Tiffany Phinazee, and Antonia Bryant; Julia Garrison is the original member.

"We're trying to keep [our music] versatile," says Johnson. "I bring in the gospel flavor, Julia brings in the classic soul/R&B flavor, and [Bryant] has more of the jazz, funk-back flavor." With the group's vocal versatility and Hall's trademark production—he produced "Fantasy" for Mariah Carey and "Remind Me" and "Reminiscence" for Mary J. Blige—Epic is targeting R&B and rhythm-crossover audiences.

"They are going to appeal to a

younger audience, because they're young," says the act's manager, Dudley Mapp. "But they will also attract the 30- and 40-something crowd, because they are bringing us back to the talent a lot of the older groups used to have."



ASSORTED FLAVOURS

Despite being part of a new group, several members possess noteworthy credentials. Phinazee and Garrison were amateur-singer winners at Apollo Theater showcases; Garrison was a winner on "Showtime At The Apollo" and was seen on Natalie Cole's short-lived TV series "Big Break."

Epic marketing VP Stella Cates says live performance will be a key component to marketing Assorted Flavours. "These girls are their own best mouthpieces," she says. "I don't need a whole studio traveling with them."

In an effort to build awareness of (Continued on page 31)



**UPCOMING**

# Billboard



## **HOLIDAY PRODUCT SHOWCASE**

**Issue Date:** Aug. 24

**Ad Close:** July 30

Billboard's August 24th issue is the ultimate source on how to stock those shelves this holiday season. This jam-packed annual review of fourth quarter products includes information on music, video and multimedia releases, holiday-themed products, accessories, and charts of last season's best selling CDs and videos. Editorial will also feature a product forecast on the children's entertainment market and an overview of the reissues market.

**Contact:**

Jodie Francisco  
213-525-2304



## **CD REPLICATION**

**Issue Date:** Aug. 24

**Ad Close:** July 30

The CD manufacturing and replication market continues to flourish as artists make more music for CD-based formats. Billboard's August 24 issue takes a comprehensive look at what increased demand will mean for CD replicators. Other areas to be examined include an update on the SID code system, preparing for DVD, the growing trend of indie bands producing CD's in lower quantities and the practice of making masters on CD.

**Contact:**

Ken Karp  
212-536-5017



## **JAPAN**

**Issue Date:** Aug. 31

**Ad Close:** Aug. 6

Japan's market in motion will be spotlighted in Billboard's August 31 issue. Our special examines recent trends in Japan including the rising number of million-selling albums, corporate reorganization and the ongoing rise of "major" independent labels. Other features will explore the most prominent radio outlets in Japan, the ten most notable albums by Japanese artists and the making of a "star" in this market.

**Contact:**

Aki Kaneko  
213-650-3171  
Tokuro Akiyama  
81-44-433-4067



## **WEA 25TH ANNIVERSARY**

**Issue Date:** Aug. 31

**Ad Close:** Aug. 6

The first to incorporate three major labels into one distribution structure, WEA's innovations have touched the music industry for a quarter of a century. Billboard's August 31 issue salutes this 25th anniversary with an in-depth look at development, key accomplishments, legendary artists, and significant industry "firsts." This salute will also feature a Q&A with WEA president Dave Mount and a list of WEA's top 20 best-selling albums of all time.

**Contact:**

Robin Friedman  
213-525-2302

# **Reach Billboard's 200,000**



# WORLDWIDE SPECIALS & DIRECTORIES 1996



## CLASSICAL

**Issue Date: Sept. 7**  
**Ad Close: Aug. 13**

**Billboard's** September 7th issue provides our annual close-up on the classical music market. **Billboard's** classical music editor Heidi Waleson reviews current market trends, label's changes in focus, and the industry's market share. Other spotlight features will highlight fall releases, aggressive marketing strategies (creative crossover and second exploitation), Klassicom '96 and label activity in international markets.

### Contact:

Pat Rod-Jennings  
212-536-5136



## IRELAND

**Issue Date: Sept. 7**  
**Ad Close: Aug. 13**

As Celtic inspired music continues to penetrate shores worldwide, **Billboard's** September 7th special provides the industry scoop on the sounds of Ireland. Features will include an overall market report, capsules highlighting current Irish acts in a range of genres, an update on the state of Irish radio and how the arrival of a national station will impact airwaves. Also look for a run-down on artists and songwriters from indie record and publishing companies.

### Contact:

Catherine Flintoff  
44-171-323-6686



## INTERNATIONAL TALENT AND TOURING DIRECTORY

**Publication Date:**  
**October 9**

**Ad Close: August 2**

The ITTD is a complete and comprehensive reference source for the talent and touring industry with 16,000 listings including artists & managers, hotels, agents, sound & lighting services, clubs & venues, charter transportation and more. It contains all that is needed to book talent, promote tours, and take care of business, all in one single, easy-to-use reference source. An ad in the ITTD means access to the talent and touring personnel who need your services.

### Contact:

Los Angeles: Dan Dodd  
213-525-2299  
New York: Kara DioGuardi  
212-536-5008

## Place your ad today!

### EAST/MIDWEST

212-536-5004 - PH  
212-536-5055 - FAX  
KEN PIOTROWSKI  
PAT ROD JENNINGS  
DEBORAH ROBINSON  
KEN KARP

### WEST

213-525-9307 - PH  
213-525-9394/5 - FAX  
JODIE FRANCISCO  
LEZLE STEIN  
ROBIN FRIEDMAN

### SOUTHEAST

615-321-4294 - PH  
615-320-0454 - FAX  
LEE ANN PHOTOLOG

### FLORIDA/LATIN AMERICA

305-441-7976 - PH  
305-441-7689 - FAX  
ANGELA RODRIGUEZ

### ASIA, PACIFIC/AUSTRALIA

613-9824-8260 - PH  
613-9824-8263 - FAX  
AMANDA GUEST

### LONDON

44-171-323-6686 - PH  
44-171-323-3214 - FAX  
CHRISTINE CHINETTI  
CATHERINE FLINTOFF

### FRANCE

331-4549-9933 - PH  
331-4922-0366 - FAX  
FRANCOIS MILLET

### MEXICO/ WEST COAST LATIN

213-525-9307  
DAISY DUCRET

### JAPAN

81-44-433-4067 PH/FAX  
TOKURO AKIYAMA  
213-650-3171 - PH  
213-650-3172 - FAX  
AKI KANEKO

### ITALY

39+(0)362+54.44.24 - PH  
39+(0)362+54.44.35 - FAX  
LIDIA BONGUARDO

# readers worldwide!

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (PRODUCER/SONGWRITER)	ARTIST (LABEL & NUMBER/DISTRIBUTION LABEL)	PEAK POSITION	THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE (PRODUCER/SONGWRITER)	ARTIST (LABEL & NUMBER/DISTRIBUTION LABEL)	PEAK POSITION
1	2	2	YOU'RE MAKIN' ME HIGHER IT FLOW	2 weeks at No. 1 • TONI BRAXTON (JIVE/AT&T MUSIC/AT&T MUSIC)	1	49	NEW	41	LIKE A WOMAN	• THE TONY RICH PROJECT (JIVE/AT&T MUSIC/AT&T MUSIC)	49
2	3	3	I CAN'T SLEEP BABY (IF I)	• R. KELLY (JIVE/AT&T MUSIC/AT&T MUSIC)	2	51	52	52	I'LL DO ANYTHING FOR YOU	• ANN NESBY (JIVE/AT&T MUSIC/AT&T MUSIC)	51
3	1	7	HOW DO U WANT CALIFORNIA LOVE	• SPAC FEAT. AC AND JOJO (JIVE/AT&T MUSIC/AT&T MUSIC)	1	52	69	57	TELL ME (I'LL BE HIGH)	• SHADES (JIVE/AT&T MUSIC/AT&T MUSIC)	52
4	4	6	TWISTED	• KEITH SWEAT (JIVE/AT&T MUSIC/AT&T MUSIC)	4	53	74	53	HANG TEN AROUND	• SMOKE (JIVE/AT&T MUSIC/AT&T MUSIC)	53
5	NEW	1	ELEVATORS (ME & YOU)	• OUTKAST (JIVE/AT&T MUSIC/AT&T MUSIC)	5	55	—	2	CHANGE THE WORLD (FROM "PHENOMENON")	• ERIC CLAPTON (JIVE/AT&T MUSIC/AT&T MUSIC)	54
6	5	4	WHY I LOVE YOU SO MUCH I WANT NOBODY	• MONICA (JIVE/AT&T MUSIC/AT&T MUSIC)	3	56	78	86	PO FIM	• DO OR DIE (FEATURING TWISTA) (JIVE/AT&T MUSIC/AT&T MUSIC)	55
7	8	9	ONLY YOU	• 112 FEATURING THE NOTORIOUS B.I.G. (JIVE/AT&T MUSIC/AT&T MUSIC)	7	58	NEW	1	GLORIA	• JESSE POWELL (JIVE/AT&T MUSIC/AT&T MUSIC)	56
8	6	8	KISSIN' YOU	• T.O. G. (JIVE/AT&T MUSIC/AT&T MUSIC)	8	59	61	56	I'LL NEVER STOP LOVING YOU	• J. SON (JIVE/AT&T MUSIC/AT&T MUSIC)	57
9	7	5	TOUCH ME TIGHT NE (FROM "THE HUTTY PROFESSOR")	• CAL FATT KIDD (JIVE/AT&T MUSIC/AT&T MUSIC)	4	58	41	46	WISHES (FROM "KAZAM")	• NATHAN MORRIS (JIVE/AT&T MUSIC/AT&T MUSIC)	58
10	10	13	LOUNGIN'	• LL COOL J (JIVE/AT&T MUSIC/AT&T MUSIC)	10	60	51	77	IT'S YOU THAT'S ON MY MIND	• QUINCY JONES (JIVE/AT&T MUSIC/AT&T MUSIC)	59
11	9	7	THE CROSSROADS	• BONE THUGS-N-HARMONY (JIVE/AT&T MUSIC/AT&T MUSIC)	11	61	NEW	1	IT HURTS LIKE HELL (FROM "WAITING TO EXHALE")	• ARETHA FRANKLIN (JIVE/AT&T MUSIC/AT&T MUSIC)	61
12	11	5	LUNK (FROM "THE HUTTY PROFESSOR")	• MONTELLA feat. Slick Rick (JIVE/AT&T MUSIC/AT&T MUSIC)	12	62	59	79	I'LL GOO LOVE	• J. SON (JIVE/AT&T MUSIC/AT&T MUSIC)	62
13	12	12	GET ON UP	• J. SON (JIVE/AT&T MUSIC/AT&T MUSIC)	13	63	57	53	PLEASE DON'T GO	• IMMATURE (JIVE/AT&T MUSIC/AT&T MUSIC)	63
14	13	10	HAY	• CRUCIAL CONFlict (JIVE/AT&T MUSIC/AT&T MUSIC)	14	64	58	58	LET ME CLEAR MY THROAT	• OJ KOOK (JIVE/AT&T MUSIC/AT&T MUSIC)	64
15	15	12	HEAVY	• MONIEF (JIVE/AT&T MUSIC/AT&T MUSIC)	15	65	54	48	FASTLOVE	• GEORGE MICHAEL (JIVE/AT&T MUSIC/AT&T MUSIC)	65
16	18	20	CMON N RIDE IT (THE TRAIN)	• QJ KOOK (JIVE/AT&T MUSIC/AT&T MUSIC)	16	66	68	68	I'LL MAKE YOUR DREAMS COME TRUE (FROM "KAZAM")	• SUBWAY (JIVE/AT&T MUSIC/AT&T MUSIC)	66
17	15	16	HOUSE KEEPER	• MEN OF VIZION (JIVE/AT&T MUSIC/AT&T MUSIC)	17	67	70	55	THE BUSINESS/STARS IS HIGH	• O.E. LA SOUL FEAT. COMMON SENSE (JIVE/AT&T MUSIC/AT&T MUSIC)	67
18	17	18	BACK TO THE WORLD	• TEVIN CAMPBELL (JIVE/AT&T MUSIC/AT&T MUSIC)	18	68	76	76	HOME	• 4U (JIVE/AT&T MUSIC/AT&T MUSIC)	68
19	19	19	NEVER TOO BUSY	• KENNY LATTIMORE (JIVE/AT&T MUSIC/AT&T MUSIC)	19	69	65	58	RENEE (FROM "DON'T BE A MENACE...")	• LOST BOY (JIVE/AT&T MUSIC/AT&T MUSIC)	69
20	14	15	YOU'RE THE ONE	• SAVI (JIVE/AT&T MUSIC/AT&T MUSIC)	20	70	56	51	IT'S ALL THE WAY LIVE (NOW) (FROM "EDDIE")	• COOLIO (JIVE/AT&T MUSIC/AT&T MUSIC)	70
21	24	24	IF I RULED THE WORLD	• NINE (JIVE/AT&T MUSIC/AT&T MUSIC)	21	71	60	61	PARTY 2	• LAORAI (JIVE/AT&T MUSIC/AT&T MUSIC)	71
22	26	26	BLACKENNY MILES	• MISTA (JIVE/AT&T MUSIC/AT&T MUSIC)	22	72	73	73	PARABRAZ	• XZIBIT (JIVE/AT&T MUSIC/AT&T MUSIC)	72
23	28	35	MY BOO	• GHOST TOWN CRY (JIVE/AT&T MUSIC/AT&T MUSIC)	23	74	67	62	ONE FOR THE MONEY	• HORACE BROWN (JIVE/AT&T MUSIC/AT&T MUSIC)	73
24	23	23	ALWAYS BE MY BABY	• MARIHAR CARY (JIVE/AT&T MUSIC/AT&T MUSIC)	24	75	NEW	1	SLOW JAMS	• QUINCY JONES FEAT. BABYFACE & TAMIKA WITH PORTAINT & BARRY WHITE (JIVE/AT&T MUSIC/AT&T MUSIC)	74
25	21	25	ALL THINGS YOUR MAN WON'T DO (FROM "DON'T BE A MENACE...")	• J. SON (JIVE/AT&T MUSIC/AT&T MUSIC)	25	76	64	54	ALL I SEE	• J. SON (JIVE/AT&T MUSIC/AT&T MUSIC)	75
26	29	29	IN THE HOOD	• CONELL JONES (JIVE/AT&T MUSIC/AT&T MUSIC)	26	77	68	65	SO FLY	• DOMINO (JIVE/AT&T MUSIC/AT&T MUSIC)	76
27	27	27	IT'S A PARTY	• BUSTA RHYMES FEATURING ZHANE (JIVE/AT&T MUSIC/AT&T MUSIC)	27	78	65	61	HE'S NOT GOOD ENOUGH	• SOLO (JIVE/AT&T MUSIC/AT&T MUSIC)	77
28	20	17	THEY DON'T CARE ABOUT US	• MICHAEL JACKSON (JIVE/AT&T MUSIC/AT&T MUSIC)	28	79	81	95	CLONES	• THE ROOTS (JIVE/AT&T MUSIC/AT&T MUSIC)	78
29	42	47	THE THINGS THAT YOU DO	• GINA THOMPSON (JIVE/AT&T MUSIC/AT&T MUSIC)	29	80	75	66	OPERATION LOCKDOWN/NO WIGGY	• HELLRAI SKELTH (JIVE/AT&T MUSIC/AT&T MUSIC)	79
30	30	34	WHERE DO WE GO FROM HERE	• DEBORAH COX (JIVE/AT&T MUSIC/AT&T MUSIC)	30	81	NEW	1	A LIL SOMETHING SOMETHING	• RATTAN 4-TAY (JIVE/AT&T MUSIC/AT&T MUSIC)	80
31	26	29	AINT NO NIGGAS/DAD PRESIDENTS	• JAY Z FEAT. FOXY (JIVE/AT&T MUSIC/AT&T MUSIC)	31	82	70	66	DAWN MANNA LOSE YOU	• LIONEL RICHIE (JIVE/AT&T MUSIC/AT&T MUSIC)	81
32	32	40	ME AND THOSE OREAMIN' EYES OF MINE	• CANGELLO (JIVE/AT&T MUSIC/AT&T MUSIC)	32	84	70	75	TRES DELICIOUS	• DELINQUENT HABITS (JIVE/AT&T MUSIC/AT&T MUSIC)	82
33	25	22	KEEP ON KEEPIN' ON (FROM "SUNSET PARK")	• MC LITE FEAT. ASCAPE (JIVE/AT&T MUSIC/AT&T MUSIC)	33	85	85	80	CAJUN MOND	• RANDY CRAWFORD (JIVE/AT&T MUSIC/AT&T MUSIC)	83
34	31	28	LADY	• CANGELLO (JIVE/AT&T MUSIC/AT&T MUSIC)	34	86	89	81	DOOM, DOOM, DOOM	• TAPAL HIOS (JIVE/AT&T MUSIC/AT&T MUSIC)	84
35	41	42	GIVE ONE REASON	• TRACY CHAPMAN (JIVE/AT&T MUSIC/AT&T MUSIC)	35	87	NEW	1	3 BEING LAME (AINT EASY)	• VALLERIE GEORGE (JIVE/AT&T MUSIC/AT&T MUSIC)	85
36	39	50	WITH YOU	• SOMETHIN' FOR THE PEOPLE (JIVE/AT&T MUSIC/AT&T MUSIC)	36	88	91	90	ORGANISO FLOW	• DIGITAL UNDERGROUND (JIVE/AT&T MUSIC/AT&T MUSIC)	86
37	30	25	GET MONEY	• JUNIOR M.A.F.I.A. FEAT. THE NOTORIOUS B.I.G. (JIVE/AT&T MUSIC/AT&T MUSIC)	37	89	67	60	WHERE DO WE GO FROM HERE (FROM "ERASER")	• JOHANN LIND (JIVE/AT&T MUSIC/AT&T MUSIC)	87
38	40	54	THE GIRL	• MAX PREST FEATURING SHAGGY (JIVE/AT&T MUSIC/AT&T MUSIC)	38	90	—	—	THE LOVE OF YOU	• JORJAN HILL (JIVE/AT&T MUSIC/AT&T MUSIC)	88
39	34	31	FOREVER MORE	• PUFF JOHNSON (JIVE/AT&T MUSIC/AT&T MUSIC)	39	91	83	78	IF ANYBODY GETS PUNKED UP IT'S GONNA BE YOU	• GEORGE CLINTON & THE PUNK LILTS (JIVE/AT&T MUSIC/AT&T MUSIC)	89
40	NEW	1	SO MANY WAYS	• THE BRAXTONS (JIVE/AT&T MUSIC/AT&T MUSIC)	40	92	96	85	SHADOWBOXIN'	• GENIUS/GIZA FEATURING METHUEN MAN (JIVE/AT&T MUSIC/AT&T MUSIC)	90
41	37	33	COUNT ON ME (FROM "WAITING TO EXHALE")	• WHITNEY HOUSTON & CEE WYNNE (JIVE/AT&T MUSIC/AT&T MUSIC)	41	93	87	92	SOMEDAY (FROM "THE HUNCHBACK OF NOTRE DAME")	• ALL-4-ONE (JIVE/AT&T MUSIC/AT&T MUSIC)	91
42	36	37	YOU SAID	• MONICA (JIVE/AT&T MUSIC/AT&T MUSIC)	42	94	86	87	MR. ICE CREAM	• MASTER P (JIVE/AT&T MUSIC/AT&T MUSIC)	92
43	35	37	THINGS WE DO FOR LOVE	• HORACE BROWN (JIVE/AT&T MUSIC/AT&T MUSIC)	43	95	92	82	BRING IT ON	• KING WATSON (JIVE/AT&T MUSIC/AT&T MUSIC)	93
44	35	32	AIN'T NOBODY/KISSING YOU	• FATH FAYE (JIVE/AT&T MUSIC/AT&T MUSIC)	44	96	NEW	1	WHO COULD IT BE	• LUCIANO FEAT. THE JUNGLE BROS. (JIVE/AT&T MUSIC/AT&T MUSIC)	94
45	45	50	LET'S START DANCING (FROM "A THIN LINE BETWEEN LOVE & HATE")	• ERIC BENET (JIVE/AT&T MUSIC/AT&T MUSIC)	45	97	89	5	BOOM BIDDY BITE	• CYPRUS HILL (JIVE/AT&T MUSIC/AT&T MUSIC)	95
46	48	55	SCARED (FROM "EDDIE")	• LUKE (JIVE/AT&T MUSIC/AT&T MUSIC)	46	98	45	91	THE WORLD IS A GETTO (FROM "ORIGINAL GANGSTAS")	• G-LO BOYS FEAT. FLAU (JIVE/AT&T MUSIC/AT&T MUSIC)	96
47	41	35	DOWN LOW (NOBODY HAS TO KNOW) (R. KELLY FEATURING RONALD ISLEY)	• R. KELLY (JIVE/AT&T MUSIC/AT&T MUSIC)	47	99	88	12	...THE COPS COME KNOCKIN'	• MAXWELL (JIVE/AT&T MUSIC/AT&T MUSIC)	97
48	40	45	I CONFESS	• RAHMADAMU (JIVE/AT&T MUSIC/AT&T MUSIC)	48	100	88	12	DON'T YOU WORRY	• RUFFA FEATURING TASHA (JIVE/AT&T MUSIC/AT&T MUSIC)	98

\* Records with the greatest airplay and sales each week. Greatest Gainer/Sales and Greatest Gains/Sales are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \* Airplay availability. \* Recording industry data. Of America. \* Copyright for sales of 100,000 copies. \* Music information for sales of 1 million units, with additional sales for a number following the symbol. Copyright © 1996 by SoundScan. All rights reserved. For cassette music single availability, register cassette single availability. © Cassette single availability. © CD single availability. © Cassette multi-single availability. © Vinyl single availability. © Vinyl single multi-single availability. © 1996, Billboard/BPI Communications.

# Hot R&B Airplay

Compiled from a national sample of airplay supplied by **Radio-One** Data Systems. Radio tracks receive, 9.5 R&B stations are monitored on a national 24-hour basis. The chart is compiled by **Billboard** and **Radio-One** and is based on the chart's reference week of July 23-29, 1996. The data is used in the Hot R&B Singles chart.

THIS WEEK LAST WEEK	TITLE (ARTIST NAME, DISTRIBUTING LABEL)	THIS WEEK LAST WEEK	TITLE (ARTIST NAME, DISTRIBUTING LABEL)
1	<b>NO. 1</b>	18	<b>LET'S STAY TOGETHER</b>
2	<b>YOU MAKE ME HIGH</b>	19	<b>LET'S STAY TOGETHER</b>
3	<b>I CAN'T SLEEP BECAUSE I MISS YOU</b>	20	<b>LET'S STAY TOGETHER</b>
4	<b>WHY I LOVE YOU</b>	21	<b>LET'S STAY TOGETHER</b>
5	<b>THE CROSSROADS</b>	22	<b>LET'S STAY TOGETHER</b>
6	<b>THE CROSSROADS</b>	23	<b>LET'S STAY TOGETHER</b>
7	<b>THE CROSSROADS</b>	24	<b>LET'S STAY TOGETHER</b>
8	<b>THE CROSSROADS</b>	25	<b>LET'S STAY TOGETHER</b>
9	<b>THE CROSSROADS</b>	26	<b>LET'S STAY TOGETHER</b>
10	<b>THE CROSSROADS</b>	27	<b>LET'S STAY TOGETHER</b>
11	<b>THE CROSSROADS</b>	28	<b>LET'S STAY TOGETHER</b>
12	<b>THE CROSSROADS</b>	29	<b>LET'S STAY TOGETHER</b>
13	<b>THE CROSSROADS</b>	30	<b>LET'S STAY TOGETHER</b>
14	<b>THE CROSSROADS</b>	31	<b>LET'S STAY TOGETHER</b>
15	<b>THE CROSSROADS</b>	32	<b>LET'S STAY TOGETHER</b>
16	<b>THE CROSSROADS</b>	33	<b>LET'S STAY TOGETHER</b>
17	<b>THE CROSSROADS</b>	34	<b>LET'S STAY TOGETHER</b>
18	<b>THE CROSSROADS</b>	35	<b>LET'S STAY TOGETHER</b>
19	<b>THE CROSSROADS</b>	36	<b>LET'S STAY TOGETHER</b>
20	<b>THE CROSSROADS</b>	37	<b>LET'S STAY TOGETHER</b>
21	<b>THE CROSSROADS</b>	38	<b>LET'S STAY TOGETHER</b>
22	<b>THE CROSSROADS</b>	39	<b>LET'S STAY TOGETHER</b>
23	<b>THE CROSSROADS</b>	40	<b>LET'S STAY TOGETHER</b>
24	<b>THE CROSSROADS</b>	41	<b>LET'S STAY TOGETHER</b>
25	<b>THE CROSSROADS</b>	42	<b>LET'S STAY TOGETHER</b>
26	<b>THE CROSSROADS</b>	43	<b>LET'S STAY TOGETHER</b>
27	<b>THE CROSSROADS</b>	44	<b>LET'S STAY TOGETHER</b>
28	<b>THE CROSSROADS</b>	45	<b>LET'S STAY TOGETHER</b>
29	<b>THE CROSSROADS</b>	46	<b>LET'S STAY TOGETHER</b>
30	<b>THE CROSSROADS</b>	47	<b>LET'S STAY TOGETHER</b>
31	<b>THE CROSSROADS</b>	48	<b>LET'S STAY TOGETHER</b>
32	<b>THE CROSSROADS</b>	49	<b>LET'S STAY TOGETHER</b>
33	<b>THE CROSSROADS</b>	50	<b>LET'S STAY TOGETHER</b>
34	<b>THE CROSSROADS</b>	51	<b>LET'S STAY TOGETHER</b>
35	<b>THE CROSSROADS</b>	52	<b>LET'S STAY TOGETHER</b>
36	<b>THE CROSSROADS</b>	53	<b>LET'S STAY TOGETHER</b>
37	<b>THE CROSSROADS</b>	54	<b>LET'S STAY TOGETHER</b>
38	<b>THE CROSSROADS</b>	55	<b>LET'S STAY TOGETHER</b>
39	<b>THE CROSSROADS</b>	56	<b>LET'S STAY TOGETHER</b>
40	<b>THE CROSSROADS</b>	57	<b>LET'S STAY TOGETHER</b>
41	<b>THE CROSSROADS</b>	58	<b>LET'S STAY TOGETHER</b>
42	<b>THE CROSSROADS</b>	59	<b>LET'S STAY TOGETHER</b>
43	<b>THE CROSSROADS</b>	60	<b>LET'S STAY TOGETHER</b>
44	<b>THE CROSSROADS</b>	61	<b>LET'S STAY TOGETHER</b>
45	<b>THE CROSSROADS</b>	62	<b>LET'S STAY TOGETHER</b>
46	<b>THE CROSSROADS</b>	63	<b>LET'S STAY TOGETHER</b>
47	<b>THE CROSSROADS</b>	64	<b>LET'S STAY TOGETHER</b>
48	<b>THE CROSSROADS</b>	65	<b>LET'S STAY TOGETHER</b>
49	<b>THE CROSSROADS</b>	66	<b>LET'S STAY TOGETHER</b>
50	<b>THE CROSSROADS</b>	67	<b>LET'S STAY TOGETHER</b>
51	<b>THE CROSSROADS</b>	68	<b>LET'S STAY TOGETHER</b>
52	<b>THE CROSSROADS</b>	69	<b>LET'S STAY TOGETHER</b>
53	<b>THE CROSSROADS</b>	70	<b>LET'S STAY TOGETHER</b>
54	<b>THE CROSSROADS</b>	71	<b>LET'S STAY TOGETHER</b>
55	<b>THE CROSSROADS</b>	72	<b>LET'S STAY TOGETHER</b>
56	<b>THE CROSSROADS</b>	73	<b>LET'S STAY TOGETHER</b>
57	<b>THE CROSSROADS</b>	74	<b>LET'S STAY TOGETHER</b>
58	<b>THE CROSSROADS</b>	75	<b>LET'S STAY TOGETHER</b>
59	<b>THE CROSSROADS</b>	76	<b>LET'S STAY TOGETHER</b>
60	<b>THE CROSSROADS</b>	77	<b>LET'S STAY TOGETHER</b>
61	<b>THE CROSSROADS</b>	78	<b>LET'S STAY TOGETHER</b>
62	<b>THE CROSSROADS</b>	79	<b>LET'S STAY TOGETHER</b>
63	<b>THE CROSSROADS</b>	80	<b>LET'S STAY TOGETHER</b>
64	<b>THE CROSSROADS</b>	81	<b>LET'S STAY TOGETHER</b>
65	<b>THE CROSSROADS</b>	82	<b>LET'S STAY TOGETHER</b>
66	<b>THE CROSSROADS</b>	83	<b>LET'S STAY TOGETHER</b>
67	<b>THE CROSSROADS</b>	84	<b>LET'S STAY TOGETHER</b>
68	<b>THE CROSSROADS</b>	85	<b>LET'S STAY TOGETHER</b>
69	<b>THE CROSSROADS</b>	86	<b>LET'S STAY TOGETHER</b>
70	<b>THE CROSSROADS</b>	87	<b>LET'S STAY TOGETHER</b>
71	<b>THE CROSSROADS</b>	88	<b>LET'S STAY TOGETHER</b>
72	<b>THE CROSSROADS</b>	89	<b>LET'S STAY TOGETHER</b>
73	<b>THE CROSSROADS</b>	90	<b>LET'S STAY TOGETHER</b>
74	<b>THE CROSSROADS</b>	91	<b>LET'S STAY TOGETHER</b>
75	<b>THE CROSSROADS</b>	92	<b>LET'S STAY TOGETHER</b>
76	<b>THE CROSSROADS</b>	93	<b>LET'S STAY TOGETHER</b>
77	<b>THE CROSSROADS</b>	94	<b>LET'S STAY TOGETHER</b>
78	<b>THE CROSSROADS</b>	95	<b>LET'S STAY TOGETHER</b>
79	<b>THE CROSSROADS</b>	96	<b>LET'S STAY TOGETHER</b>
80	<b>THE CROSSROADS</b>	97	<b>LET'S STAY TOGETHER</b>
81	<b>THE CROSSROADS</b>	98	<b>LET'S STAY TOGETHER</b>
82	<b>THE CROSSROADS</b>	99	<b>LET'S STAY TOGETHER</b>
83	<b>THE CROSSROADS</b>	100	<b>LET'S STAY TOGETHER</b>

Records with the greatest weekly sales. © 1996 Billboard/Sony Music Communications.

## NOT R&B RECURRENT AIRPLAY

1	<b>SITTING UP IN MY ROOM</b>	10	<b>10</b>
2	<b>NO GOOD GUY</b>	11	<b>11</b>
3	<b>BEFORE YOU WALK OUT OF MY LIFE</b>	12	<b>12</b>
4	<b>I WILL SURVIVE</b>	13	<b>13</b>
5	<b>EVER SINCE YOU WENT AWAY</b>	14	<b>14</b>
6	<b>STILL IN LOVE</b>	15	<b>15</b>
7	<b>STILL IN LOVE</b>	16	<b>16</b>
8	<b>STILL IN LOVE</b>	17	<b>17</b>
9	<b>STILL IN LOVE</b>	18	<b>18</b>
10	<b>STILL IN LOVE</b>	19	<b>19</b>
11	<b>STILL IN LOVE</b>	20	<b>20</b>
12	<b>STILL IN LOVE</b>	21	<b>21</b>
13	<b>STILL IN LOVE</b>	22	<b>22</b>
14	<b>STILL IN LOVE</b>	23	<b>23</b>
15	<b>STILL IN LOVE</b>	24	<b>24</b>
16	<b>STILL IN LOVE</b>	25	<b>25</b>
17	<b>STILL IN LOVE</b>	26	<b>26</b>
18	<b>STILL IN LOVE</b>	27	<b>27</b>
19	<b>STILL IN LOVE</b>	28	<b>28</b>
20	<b>STILL IN LOVE</b>	29	<b>29</b>
21	<b>STILL IN LOVE</b>	30	<b>30</b>
22	<b>STILL IN LOVE</b>	31	<b>31</b>
23	<b>STILL IN LOVE</b>	32	<b>32</b>
24	<b>STILL IN LOVE</b>	33	<b>33</b>
25	<b>STILL IN LOVE</b>	34	<b>34</b>
26	<b>STILL IN LOVE</b>	35	<b>35</b>
27	<b>STILL IN LOVE</b>	36	<b>36</b>
28	<b>STILL IN LOVE</b>	37	<b>37</b>
29	<b>STILL IN LOVE</b>	38	<b>38</b>
30	<b>STILL IN LOVE</b>	39	<b>39</b>
31	<b>STILL IN LOVE</b>	40	<b>40</b>
32	<b>STILL IN LOVE</b>	41	<b>41</b>
33	<b>STILL IN LOVE</b>	42	<b>42</b>
34	<b>STILL IN LOVE</b>	43	<b>43</b>
35	<b>STILL IN LOVE</b>	44	<b>44</b>
36	<b>STILL IN LOVE</b>	45	<b>45</b>
37	<b>STILL IN LOVE</b>	46	<b>46</b>
38	<b>STILL IN LOVE</b>	47	<b>47</b>
39	<b>STILL IN LOVE</b>	48	<b>48</b>
40	<b>STILL IN LOVE</b>	49	<b>49</b>
41	<b>STILL IN LOVE</b>	50	<b>50</b>
42	<b>STILL IN LOVE</b>	51	<b>51</b>
43	<b>STILL IN LOVE</b>	52	<b>52</b>
44	<b>STILL IN LOVE</b>	53	<b>53</b>
45	<b>STILL IN LOVE</b>	54	<b>54</b>
46	<b>STILL IN LOVE</b>	55	<b>55</b>
47	<b>STILL IN LOVE</b>	56	<b>56</b>
48	<b>STILL IN LOVE</b>	57	<b>57</b>
49	<b>STILL IN LOVE</b>	58	<b>58</b>
50	<b>STILL IN LOVE</b>	59	<b>59</b>
51	<b>STILL IN LOVE</b>	60	<b>60</b>
52	<b>STILL IN LOVE</b>	61	<b>61</b>
53	<b>STILL IN LOVE</b>	62	<b>62</b>
54	<b>STILL IN LOVE</b>	63	<b>63</b>
55	<b>STILL IN LOVE</b>	64	<b>64</b>
56	<b>STILL IN LOVE</b>	65	<b>65</b>
57	<b>STILL IN LOVE</b>	66	<b>66</b>
58	<b>STILL IN LOVE</b>	67	<b>67</b>
59	<b>STILL IN LOVE</b>	68	<b>68</b>
60	<b>STILL IN LOVE</b>	69	<b>69</b>
61	<b>STILL IN LOVE</b>	70	<b>70</b>
62	<b>STILL IN LOVE</b>	71	<b>71</b>
63	<b>STILL IN LOVE</b>	72	<b>72</b>
64	<b>STILL IN LOVE</b>	73	<b>73</b>
65	<b>STILL IN LOVE</b>	74	<b>74</b>
66	<b>STILL IN LOVE</b>	75	<b>75</b>
67	<b>STILL IN LOVE</b>	76	<b>76</b>
68	<b>STILL IN LOVE</b>	77	<b>77</b>
69	<b>STILL IN LOVE</b>	78	<b>78</b>
70	<b>STILL IN LOVE</b>	79	<b>79</b>
71	<b>STILL IN LOVE</b>	80	<b>80</b>
72	<b>STILL IN LOVE</b>	81	<b>81</b>
73	<b>STILL IN LOVE</b>	82	<b>82</b>
74	<b>STILL IN LOVE</b>	83	<b>83</b>
75	<b>STILL IN LOVE</b>	84	<b>84</b>
76	<b>STILL IN LOVE</b>	85	<b>85</b>
77	<b>STILL IN LOVE</b>	86	<b>86</b>
78	<b>STILL IN LOVE</b>	87	<b>87</b>
79	<b>STILL IN LOVE</b>	88	<b>88</b>
80	<b>STILL IN LOVE</b>	89	<b>89</b>
81	<b>STILL IN LOVE</b>	90	<b>90</b>
82	<b>STILL IN LOVE</b>	91	<b>91</b>
83	<b>STILL IN LOVE</b>	92	<b>92</b>
84	<b>STILL IN LOVE</b>	93	<b>93</b>
85	<b>STILL IN LOVE</b>	94	<b>94</b>
86	<b>STILL IN LOVE</b>	95	<b>95</b>
87	<b>STILL IN LOVE</b>	96	<b>96</b>
88	<b>STILL IN LOVE</b>	97	<b>97</b>
89	<b>STILL IN LOVE</b>	98	<b>98</b>
90	<b>STILL IN LOVE</b>	99	<b>99</b>
91	<b>STILL IN LOVE</b>	100	<b>100</b>

Records with the greatest weekly sales. © 1996 Billboard/Sony Music Communications.

1. **THEY'RE NOT THE SAME** (Jive) 2. **THEY'RE NOT THE SAME** (Jive) 3. **THEY'RE NOT THE SAME** (Jive) 4. **THEY'RE NOT THE SAME** (Jive) 5. **THEY'RE NOT THE SAME** (Jive) 6. **THEY'RE NOT THE SAME** (Jive) 7. **THEY'RE NOT THE SAME** (Jive) 8. **THEY'RE NOT THE SAME** (Jive) 9. **THEY'RE NOT THE SAME** (Jive) 10. **THEY'RE NOT THE SAME** (Jive) 11. **THEY'RE NOT THE SAME** (Jive) 12. **THEY'RE NOT THE SAME** (Jive) 13. **THEY'RE NOT THE SAME** (Jive) 14. **THEY'RE NOT THE SAME** (Jive) 15. **THEY'RE NOT THE SAME** (Jive) 16. **THEY'RE NOT THE SAME** (Jive) 17. **THEY'RE NOT THE SAME** (Jive) 18. **THEY'RE NOT THE SAME** (Jive) 19. **THEY'RE NOT THE SAME** (Jive) 20. **THEY'RE NOT THE SAME** (Jive) 21. **THEY'RE NOT THE SAME** (Jive) 22. **THEY'RE NOT THE SAME** (Jive) 23. **THEY'RE NOT THE SAME** (Jive) 24. **THEY'RE NOT THE SAME** (Jive) 25. **THEY'RE NOT THE SAME** (Jive) 26. **THEY'RE NOT THE SAME** (Jive) 27. **THEY'RE NOT THE SAME** (Jive) 28. **THEY'RE NOT THE SAME** (Jive) 29. **THEY'RE NOT THE SAME** (Jive) 30. **THEY'RE NOT THE SAME** (Jive) 31. **THEY'RE NOT THE SAME** (Jive) 32. **THEY'RE NOT THE SAME** (Jive) 33. **THEY'RE NOT THE SAME** (Jive) 34. **THEY'RE NOT THE SAME** (Jive) 35. **THEY'RE NOT THE SAME** (Jive) 36. **THEY'RE NOT THE SAME** (Jive) 37. **THEY'RE NOT THE SAME** (Jive) 38. **THEY'RE NOT THE SAME** (Jive) 39. **THEY'RE NOT THE SAME** (Jive) 40. **THEY'RE NOT THE SAME** (Jive) 41. **THEY'RE NOT THE SAME** (Jive) 42. **THEY'RE NOT THE SAME** (Jive) 43. **THEY'RE NOT THE SAME** (Jive) 44. **THEY'RE NOT THE SAME** (Jive) 45. **THEY'RE NOT THE SAME** (Jive) 46. **THEY'RE NOT THE SAME** (Jive) 47. **THEY'RE NOT THE SAME** (Jive) 48. **THEY'RE NOT THE SAME** (Jive) 49. **THEY'RE NOT THE SAME** (Jive) 50. **THEY'RE NOT THE SAME** (Jive) 51. **THEY'RE NOT THE SAME** (Jive) 52. **THEY'RE NOT THE SAME** (Jive) 53. **THEY'RE NOT THE SAME** (Jive) 54. **THEY'RE NOT THE SAME** (Jive) 55. **THEY'RE NOT THE SAME** (Jive) 56. **THEY'RE NOT THE SAME** (Jive) 57. **THEY'RE NOT THE SAME** (Jive) 58. **THEY'RE NOT THE SAME** (Jive) 59. **THEY'RE NOT THE SAME** (Jive) 60. **THEY'RE NOT THE SAME** (Jive) 61. **THEY'RE NOT THE SAME** (Jive) 62. **THEY'RE NOT THE SAME** (Jive) 63. **THEY'RE NOT THE SAME** (Jive) 64. **THEY'RE NOT THE SAME** (Jive) 65. **THEY'RE NOT THE SAME** (Jive) 66. **THEY'RE NOT THE SAME** (Jive) 67. **THEY'RE NOT THE SAME** (Jive) 68. **THEY'RE NOT THE SAME** (Jive) 69. **THEY'RE NOT THE SAME** (Jive) 70. **THEY'RE NOT THE SAME** (Jive) 71. **THEY'RE NOT THE SAME** (Jive) 72. **THEY'RE NOT THE SAME** (Jive) 73. **THEY'RE NOT THE SAME** (Jive) 74. **THEY'RE NOT THE SAME** (Jive) 75. **THEY'RE NOT THE SAME** (Jive) 76. **THEY'RE NOT THE SAME** (Jive) 77. **THEY'RE NOT THE SAME** (Jive) 78. **THEY'RE NOT THE SAME** (Jive) 79. **THEY'RE NOT THE SAME** (Jive) 80. **THEY'RE NOT THE SAME** (Jive) 81. **THEY'RE NOT THE SAME** (Jive) 82. **THEY'RE NOT THE SAME** (Jive) 83. **THEY'RE NOT THE SAME** (Jive) 84. **THEY'RE NOT THE SAME** (Jive) 85. **THEY'RE NOT THE SAME** (Jive) 86. **THEY'RE NOT THE SAME** (Jive) 87. **THEY'RE NOT THE SAME** (Jive) 88. **THEY'RE NOT THE SAME** (Jive) 89. **THEY'RE NOT THE SAME** (Jive) 90. **THEY'RE NOT THE SAME** (Jive) 91. **THEY'RE NOT THE SAME** (Jive) 92. **THEY'RE NOT THE SAME** (Jive) 93. **THEY'RE NOT THE SAME** (Jive) 94. **THEY'RE NOT THE SAME** (Jive) 95. **THEY'RE NOT THE SAME** (Jive) 96. **THEY'RE NOT THE SAME** (Jive) 97. **THEY'RE NOT THE SAME** (Jive) 98. **THEY'RE NOT THE SAME** (Jive) 99. **THEY'RE NOT THE SAME** (Jive) 100. **THEY'RE NOT THE SAME** (Jive)

1. **THEY'RE NOT THE SAME** (Jive) 2. **THEY'RE NOT THE SAME** (Jive) 3. **THEY'RE NOT THE SAME** (Jive) 4. **THEY'RE NOT THE SAME** (Jive) 5. **THEY'RE NOT THE SAME** (Jive) 6. **THEY'RE NOT THE SAME** (Jive) 7. **THEY'RE NOT THE SAME** (Jive) 8. **THEY'RE NOT THE SAME** (Jive) 9. **THEY'RE NOT THE SAME** (Jive) 10. **THEY'RE NOT THE SAME** (Jive) 11. **THEY'RE NOT THE SAME** (Jive) 12. **THEY'RE NOT THE SAME** (Jive) 13. **THEY'RE NOT THE SAME** (Jive) 14. **THEY'RE NOT THE SAME** (Jive) 15. **THEY'RE NOT THE SAME** (Jive) 16. **THEY'RE NOT THE SAME** (Jive) 17. **THEY'RE NOT THE SAME** (Jive) 18. **THEY'RE NOT THE SAME** (Jive) 19. **THEY'RE NOT THE SAME** (Jive) 20. **THEY'RE NOT THE SAME** (Jive) 21. **THEY'RE NOT THE SAME** (Jive) 22. **THEY'RE NOT THE SAME** (Jive) 23. **THEY'RE NOT THE SAME** (Jive) 24. **THEY'RE NOT THE SAME** (Jive) 25. **THEY'RE NOT THE SAME** (Jive) 26. **THEY'RE NOT THE SAME** (Jive) 27. **THEY'RE NOT THE SAME** (Jive) 28. **THEY'RE NOT THE SAME** (Jive) 29. **THEY'RE NOT THE SAME** (Jive) 30. **THEY'RE NOT THE SAME** (Jive) 31. **THEY'RE NOT THE SAME** (Jive) 32. **THEY'RE NOT THE SAME** (Jive) 33. **THEY'RE NOT THE SAME** (Jive) 34. **THEY'RE NOT THE SAME** (Jive) 35. **THEY'RE NOT THE SAME** (Jive) 36. **THEY'RE NOT THE SAME** (Jive) 37. **THEY'RE NOT THE SAME** (Jive) 38. **THEY'RE NOT THE SAME** (Jive) 39. **THEY'RE NOT THE SAME** (Jive) 40. **THEY'RE NOT THE SAME** (Jive) 41. **THEY'RE NOT THE SAME** (Jive) 42. **THEY'RE NOT THE SAME** (Jive) 43. **THEY'RE NOT THE SAME** (Jive) 44. **THEY'RE NOT THE SAME** (Jive) 45. **THEY'RE NOT THE SAME** (Jive) 46. **THEY'RE NOT THE SAME** (Jive) 47. **THEY'RE NOT THE SAME** (Jive) 48. **THEY'RE NOT THE SAME** (Jive) 49. **THEY'RE NOT THE SAME** (Jive) 50. **THEY'RE NOT THE SAME** (Jive) 51. **THEY'RE NOT THE SAME** (Jive) 52. **THEY'RE NOT THE SAME** (Jive) 53. **THEY'RE NOT THE SAME** (Jive) 54. **THEY'RE NOT THE SAME** (Jive) 55. **THEY'RE NOT THE SAME** (Jive) 56. **THEY'RE NOT THE SAME** (Jive) 57. **THEY'RE NOT THE SAME** (Jive) 58. **THEY'RE NOT THE SAME** (Jive) 59. **THEY'RE NOT THE SAME** (Jive) 60. **THEY'RE NOT THE SAME** (Jive) 61. **THEY'RE NOT THE SAME** (Jive) 62. **THEY'RE NOT THE SAME** (Jive) 63. **THEY'RE NOT THE SAME** (Jive) 64. **THEY'RE NOT THE SAME** (Jive) 65. **THEY'RE NOT THE SAME** (Jive) 66. **THEY'RE NOT THE SAME** (Jive) 67. **THEY'RE NOT THE SAME** (Jive) 68. **THEY'RE NOT THE SAME** (Jive) 69. **THEY'RE NOT THE SAME** (Jive) 70. **THEY'RE NOT THE SAME** (Jive) 71. **THEY'RE NOT THE SAME** (Jive) 72. **THEY'RE NOT THE SAME** (Jive) 73. **THEY'RE NOT THE SAME** (Jive) 74. **THEY'RE NOT THE SAME** (Jive) 75. **THEY'RE NOT THE SAME** (Jive) 76. **THEY'RE NOT THE SAME** (Jive) 77. **THEY'RE NOT THE SAME** (Jive) 78. **THEY'RE NOT THE SAME** (Jive) 79. **THEY'RE NOT THE SAME** (Jive) 80. **THEY'RE NOT THE SAME** (Jive)



FOR WEEK ENDING JULY 27, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL  
STORE SALES REPORTS COLLECTED, COMPILED,  
AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
***No. 1***					
1	1	62	NAS (CD) <i>STREET SWEAT</i> (10/96) (R)	IT WAS WRITTEN	1
2	1	3	KEITH SWEAT <i>ELEKTRA</i> (1/97) (E) (10/96) (R)	KEITH SWEAT	1
3	3	2	TONI BRAXTON <i>FAITH</i> (10/96) (A) (10/96) (R)	SECRETS	1
4	4	2	SOUNDTRACK <i>THE FUGITIVE</i> (10/96) (R)	THE NUTTY PROFESSOR	1
5	5	7	CRUCIAL CONFIDENT <i>FLYING SOLO</i> (10/96) (R)	THE FINAL CUT	1
6	6	7	FUGEES ♦ <i>THE FUGEES</i> (10/96) (R)	THE SCORE	1
7	11	9	52 HOLE <i>THE DOOM OF GENERATION</i> (10/96) (R)	E. 1999: ETERNAL	1
8	8	3	JAY-Z <i>THE BLACK ALBUM</i> (10/96) (R)	REASONABLE DOUBT	3
9	10	7	TOO SHORT <i>DANGEROUS</i> (10/96) (R)	GETTING IT ALBUM	1
10	10	7	THE ISLEY BROTHERS ♦ <i>THE ISLEY BROTHERS</i> (10/96) (R)	MISSION TO PLEASE	2
11	4	57	LA DE SOUL <i>TONY B</i> (10/96) (R)	STRAKES IS HIGH	4
12	12	9	LOST BOY <i>AMERICAN</i> (10/96) (R)	LEGAL DOLL MONEY	1
13	14	14	2PAC ♦ <i>THE DON</i> (10/96) (R)	ALL EYES ON ME	1
14	15	13	R. KELLY ♦ <i>THE R. KELLY</i> (10/96) (R)	R. KELLY	1
15	15	5	HELMUT SMITH <i>DUCK DOWN</i> (10/96) (R)	NOCTURNAL	1
16	17	13	MASTER P <i>NO LIMIT</i> (10/96) (R)	ICE CREAM MAN	3
17	18	6	VARIOUS ARTISTS ♦ <i>THE ISLEY BROTHERS</i> (10/96) (R)	SO SLOW BASS ALL STARS	17
18	19	16	MAXWELL <i>CLARENCE</i> (10/96) (R)	MAXWELL'S URBAN HANGS	16
19	16	11	TEVIN CAMPBELL <i>OUTER SPACE</i> (10/96) (R)	BACK TO THE WORLD	11
20	21	—	N.W.A. <i>THE SUGAR HILL</i> (10/96) (R)	GREATEST HITS	20
21	22	17	KIRK PRAUSLINE & THE FAMILY <i>THE PRAUSLINE</i> (10/96) (R)	WHATCHA LOOKIN' 4	3
22	30	36	JOHNNIE TATE <i>THE J. TATE</i> (10/96) (R)	GOOD LUCK	22
23	31	19	MONIFAH <i>UPSTOWN</i> (10/96) (R)	MOODS, MOMENTS	4
24	20	15	MESHEL NORMAN <i>THE MESHEL NORMAN</i> (10/96) (R)	PEACE BEYOND PALESTINE	15
25	24	22	CELLY CEL <i>SOCK WRIT</i> (10/96) (R)	KILLA KILL	4
26	28	27	MONICA ♦ <i>MONICA</i> (10/96) (R)	MISS THANG	3
27	26	21	SWW <i>RCA</i> (10/96) (R)	NEW BEGINNING	3
28	32	25	MARIAN CARR ♦ <i>THE CARR</i> (10/96) (R)	DAYDREAM	1
29	27	29	QUAD CITY <i>Q.U.S.</i> (10/96) (R)	GET ON UP AND DANCE	29
30	32	12	VARIOUS ARTISTS <i>THE ISLEY BROTHERS</i> (10/96) (R)	AMERICA IS DYING	30
*** Greatest Gainer ***					
31	46	34	LL COOL J ♦ <i>THE LL COOL J</i> (10/96) (R)	MY SMITH	4
32	34	28	TOTAL ♦ <i>THE TOTAL</i> (10/96) (R)	TOTAL	4
33	29	28	GETO BOYS ♦ <i>THE GETO BOYS</i> (10/96) (R)	THE RESOLUTION	1
34	35	29	QUINCY JONES ♦ <i>THE QUINCY JONES</i> (10/96) (R)	OT JOCK POINT	6
*** Hot Shot Debut ***					
35	NEW	1	VARIOUS ARTISTS <i>THE ISLEY BROTHERS</i> (10/96) (R)	MY PARTY TO GO	35
36	29	23	BOBBY CALDWELL <i>THE BOBBY CALDWELL</i> (10/96) (R)	SCA SURVIVOR	23
37	37	31	D'ANGELO ♦ <i>THE D'ANGELO</i> (10/96) (R)	BROWN SUGAR	4
38	33	30	LORNE LUTHER <i>THE LORNE LUTHER</i> (10/96) (R)	UNIQUE LIKE ME	8
39	35	26	HORACE BROWN <i>THE HORACE BROWN</i> (10/96) (R)	HORACE BROWN	1
40	38	27	KENNY LATTIMORE <i>THE KENNY LATTIMORE</i> (10/96) (R)	KENNY LATTIMORE	31
41	43	38	DONELL JONES <i>THE DONELL JONES</i> (10/96) (R)	MY HEART	38
42	39	32	BUSTA RHYMES ♦ <i>THE BUSTA RHYMES</i> (10/96) (R)	THE COMING	1
43	NEW	1	VARIOUS ARTISTS <i>THE ISLEY BROTHERS</i> (10/96) (R)	WANTING TO CRASH	43
44	42	40	SOUNDTRACK ♦ <i>THE SOUNDTRACK</i> (10/96) (R)	THE WINDS	4
45	44	47	THE TONY RICH PROJECT <i>THE TONY RICH PROJECT</i> (10/96) (R)	PERSONAL	29
46	50	39	NORMAN BROWN <i>THE NORMAN BROWN</i> (10/96) (R)	BETTER DAYS AHEAD	31
47	46	45	SOLO ♦ <i>THE SOLO</i> (10/96) (R)	SOLO	6
48	51	46	SOUNDTRACK ♦ <i>THE SOUNDTRACK</i> (10/96) (R)	A THIN LINE BETWEEN LOVE & HATE	5

50	48	43	50	JODECI KMC 1228P (00:56:16.98)	THE SHOW, THE AFTER PARTY, THE HOTEL	1
51	45	35	15	SOUNTRUCKER + FLAVOR UNLEASHED 63504+KDD (00:56:15)	SUNSET PARK	1
52	52	51	17	MYSTIKAL BIG BOY 1411 (00:56:15.98)	MIND OF MYSTIKAL	14
53	56	47	6	DIGITAL UNDERGROUND RADICAL 12452+CRUIQUE (00:56:15)	FUTURE RHYTHM	26
54	53	52	12	MAC MALL RELATIVITY 3300P (00:56:15.98)	UNTOUCHABLE	6
55	48	48	15	DI KOOL ZED 729191.96 (00:56:15)	(LET ME CLEAR MY THROAT)	21
56	47	46	5	GEORGE CLONK & THE P-FUNK ALLSTARS HITCHHIKERS 1411 (00:56:15.98)	T.A.P.O.A.F.M.G.?	27
57	57	56	50	AL GREEN THE NIGHT STUFF 20002CAGAT (00:56:16)	GREATEST HITS	34
58	55	53	3	MONA LISA ISLAND 22424P (00:56:12.98)	13-20-79	2
59	89	92	15	BANAHADIA CHRYSLAS 35484+EM (00:56:15.98)	KOLLAJE	13
60	58	55	36	COOLIO + TOMMY BOY 12417 (00:56:16)	GANGSTA'S PARADISE	14
61	82	86	104	BONE THUMB + HARMONY + HITCHHIKERS 1411 (00:56:15.98)	CREEPIN ON AH COME UP EP?	2
62	NEW	50	1	2-02 LIFE PRINCE 11 (00:56:16)	TWENTY-TWO LIFE	62
63	61	69	89	SADE + EPIC 6048P+ (00:56:17.98)	THE BEST OF SADE	7
*** PACESETTER ***						
64	86	87	3	THE GAP BAND EXTREME GUN 10 (00:57)	LIVE & WELL	64
65	54	44	7	SHYHEIM NO TUNE 41833+VIRGIN (00:56:15)	THE LOVE CONNECTION	10
66	65	60	39	SOUNDKICK + UNDEVELOPED 82483CARTOL (00:56:16)	DEAD PRESIDENTS	61
67	73	75	36	GOODIE MC KRAFT 26218BARTER (00:56:16)	SOUL FOOD	8
68	67	61	42	LEGION LEVET & EOGIE LEVET, SR. + HITCHHIKERS 1411 (00:56:15.98)	FATHER AND SON	2
69	71	63	1	GERALD REICHER MEDICINE 52242 (01:00:03:16)	LOUDER THAN WORDS	15
70	50	58	13	RANOT CRAWFORD BLUESOUND 50662AG (00:56:15.98)	NAKED AND TRUE	40
71	60	60	6	OLINGUO WHITEFIELD PHYLLOID 60523PACIA (00:56:15)	DELICIOUS HABITS	31
72	75	73	64	KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN 5212.98	KIRK FRANKLIN AND THE FAMILY	6
73	63	51	4	DOMINO UNDERSTOOFY JAM 50642 (00:56:16)	PHYSICAL FUNK	34
74	54	76	39	EMERALD & MJO + SUMMIT 12512VARIABLE (00:56:15.98)	ON TOP OF THE WORLD	2
75	54	51	6	ICE-T NIGHT SIGHTS 50642 (00:56:16)	VI. RETURN OF THE REAL	18
76	54	54	39	S.O.S. BAND 1240 53050HARMONY (00:56:15)	THE BEST OF S.O.S. BAND	27
77	88	-	-	VARIOUS ARTISTS LAUNCH 50642 (00:56:15.98)	1995 OLYMPIC GAMES ALBUM	77
78	66	79	59	TRU NO HITCHHIKERS 1411 (00:56:15.98)	TRUE	25
79	72	65	14	MC EMT FEATURING CMV EPIC STREET 1731291CAGAT (00:56:15.98)	DEATH THREAT?	1
80	79	72	7	SOUNDTRACK LANDSHLOO 350142C+VIRGIN (00:56:15.98)	ELOHIM	46
81	70	70	15	SOUNDTRACK UNDERGROUND 350142CAGAT (00:56:15.98)	DEAD PRESIDENTS VOL.46	45
82	78	61	7	PUFF JOHNSON KMC 1228P (00:56:16)	MIRACLE	61
83	77	71	38	THE DOGS DOGMA + DOGS KONTROVERZIAL 50642 (00:56:15.98)	DOGS DOG	61
84	81	83	3	SOMETHING FOR THE PEOPLE HITCHHIKERS 1411 (00:56:15.98)	SOMETHING FOR THE PEOPLE	81
85	93	82	57	GROOVE THEORY EPIC 57423 (00:56:15.98)	GROOVE THEORY	18
86	85	82	128	WU-TANG CLAN + ENTER THE WU-TANG (38 CHAMBERS)	WU-TANG CLAN	8
87	85	76	48	FATH V EARTH KMC 1228P (00:56:16)	FATH	2
88	78	76	37	IMMATURE MC 1138P (00:56:15.98)	WE GOT IT	18
89	97	87	47	BRIAN MCNIGHT + MERCURY 524292 (00:56:15.98)	I REMEMBER YOU	4
90	91	77	13	GENIUS/GZA + GUTTEN 24833 (00:56:15.98)	LIQUID SWORDS	2
91	76	79	13	MARVIN SPECTE AVE 41585 (00:56:15)	PLEASE TAKE ME	54
92	89	85	50	XSCEAPE + 50 50 DEF 67022CAGAT (00:56:15.98)	OFF THE HOOK	3
93	87	87	87	TLC + LAFAVE 24832AGAT (00:56:15.98)	GRACEYLAND? 2	2
94	81	83	63	SOUNDTRACK + FREEDITY 5289P (00:56:15.98)	FRIGID	1
95	85	85	5	HEATHER B. PERULUM 33083PMI (00:56:15.98)	TAKIN NINE	36
96	39	-	43	VARIOUS ARTISTS + TOMMY BOY 12417 (00:56:15.98)	JOCK JAMES VOL 1	33
97	52	48	1	DR. DRE LIFE 43262N (00:56:16)	FIRST ROUND KNOCKOUT	18
98	50	49	60	SOUNDTRACK LAUNCH 50642 (00:56:15.98)	THE GREAT WHITE WAVE	27
99	50	49	60	ANNE NESTY PROUDLY SAVED (00:56:15.98)	I'M HERE FOR YOU	4
100	56	17	12	JESSE POWELL PLAYS 4576362N (00:56:15.98)	JESSE POWELL	36

◆ Albums with the greatest sales peak this week. ● Recording Industry Ass'n. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral for the lowest the symbol. \*Albums indicate RIAA is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked (E), and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacerline indicates percent percentage growth. Heatseeker Impact shows albums returned from Heatseeker this week. [1] Indicates past or present Heatseeker title. ©1996, Billboard® Pro Communications, and SoundScan, Inc.

## The #1 Choice Of The and Video Industry

## Billboard's Record Retailing Directory

**Billboard's Record Retailing Directory** provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, **Billboard's Record Retailing** Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



**Jam-packed with listings:**

- phone and fax numbers ■ store names and addresses ■ chain store planners: buyers ■ store genre or music specialization ■ audio book retailers nationwide
- RRD** packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$145 plus \$5 shipping and handling (\$12 for international orders) call **(800) 344-7119**. In NJ call **(908) 363-4156**.

Or send check to:

Billboard Directories, Dept. BDRD3036, P.O. Box 2016, Lakewood, NJ 08701.

**Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!**



# DATA FAISON'S HOT R&B SINGLES SECTION

**HIGH FIVE:** Holding down five of the top 10 records on the Hot R&B Singles chart is a task worthy of accolades, and this week, Arista and its distributed labels do just that for the second time in one year.

After a three-week battle for the top between Toni Braxton's "You're Makin' Me High" (Let It Flow) and 2Pac's "How Do U Want It?" (California Love), the former regains the throne. Braxton's two-sided single moves 2-1, thanks to a healthy gain in radio points from the B-side. While Braxton has the top spot for now, R. Kelly's "I Can't Sleep Baby (If I)" (Jive) will likely become next week's top record, as its points continue to build at radio and retail.

**Outcasts (Me & You)** (LaFace/Arista) makes grand entrances on Hot R&B Singles (No. 5) and Hot Rap Singles (No. 2). Kirk Bonin, Arista's senior director of sales, says, "Retailers have been calling in high anticipation of this record for several weeks, so I knew we had a hit on our hands." The single entered at No. 2 on Hot R&B Singles Sales.

Rounding out Arista's top five set on Hot R&B Singles are 112's "Only You" (Bad Boy), which moves 8-7; Monica's "Why I Love You So Much" (Rowdy), 5-6; and Total's "Kissin' You" (Bad Boy), which stands at No. 8.

**MAXIMUM RESPECT:** After a four-year hiatus, Maxi Priest is back with his fourth set, "Man With The Fun" (Virgin), which enters Top Reggae Albums at No. 1 and Top R&B Albums at No. 45. The first single, "That Girl," features regga-rapper Shaggy and has quickly caught on at R&B radio, moving 40-38 on Hot R&B Singles and 34-29 on Hot R&B Singles Sales. Among the airplay leaders are WPLZ Richmond, Va.; WQQK Nashville; WZMT Montgomery, Ala.; and WQUE New Orleans.

**ALMOST HOME:** "Hit Me Off," the highly anticipated first single from New Edition's reunion album (MCA), looks like a radio smash. The label began working R&B stations last week, and the song's radio points alone would be big enough to place it in the top 25 of Hot R&B Singles if it were eligible to chart. Look for a grand entry after the single streets Aug. 6. Monitored stations leading the pack include WJMH Greensboro, N.C.; KBXX Houston; and WPGC Washington, D.C.

**DOZEN INCHES:** When Mercury serviced Gina Thompson's "The Things That You Do" to radio, it was available only on 12-inch vinyl. Now, with new configurations in stores and a handsome increase in radio points, the single makes a 42-39 jump on Hot R&B Singles. The healthy sales increase rings the title in at No. 34 on Hot R&B Singles Sales, earning it this week's Greatest Gain/Sales award.

The other 12-inch Nas, "If I Ruled The World," is the recipient of the Greatest Gain/Airplay award. According to Tracy Cloberty, music director at WQHT New York, the record is a smash. Nas has been put into power rotation at that station based purely on research. Although the single is not available on any other configuration, Nas' airplay points were enough to push the record 24-21 on Hot R&B Singles. Audience growth prompts a 16-12 jump on Hot R&B Airplay.

## BUBBLING UNDER... HOT R&B SINGLES

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	1	1
2	12	2	2
3	5	3	3
4	8	4	4
5	13	5	5
6	10	6	6
7	15	7	7
8	18	8	8
9	22	9	9
10	25	10	10
11	28	11	11
12	31	12	12
13	34	13	13
14	37	14	14
15	40	15	15
16	43	16	16
17	46	17	17
18	49	18	18
19	52	19	19
20	55	20	20
21	58	21	21
22	61	22	22
23	64	23	23
24	67	24	24
25	70	25	25

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted

## CECE PENISTON'S 'MOVIN' ON'

(Continued from page 15)

A&M executives acknowledge that it will be a challenge to win over R&B listeners who consider Peniston to be a dance artist. However, they remain confident that "Movin' On" will retain a significant dance music fan base while garnering R&B consumers.

"We think this album is diverse enough to satisfy them all," says Tallman. To that end, the label has had Peniston on the road since Memorial Day visiting radio and retail outlets, as well as performing spot dates around the country. Pay dates have yet to be scheduled for the artist, who is booked through Ash Entertainment. Her music is licensed through Mainline Publishing.

At press time, the service date for the first single's video had not been scheduled. However, the clip is slated to be worked at BET, VH1, the Box, and MTV, as well as all appropriate local and regional shows.

The label plans to blitz retail consumers by positioning counter bins in stores and offering one-shots, point-of-

## ASSORTED PHALVORS

(Continued from page 15)

Assorted Phalvors' talent, the act will hand-deliver "Patience," the first single, to radio stations beginning Aug. 5. The single arrives in stores Aug. 20.

During the visits, the act will conduct "improvised" performances.

"We're going to have them drop the single at independent record shops and radio stations along the East Coast, since that's where they're from," says Costes.

"Even if they don't get to see the PDs, at least the receptionist or security guard at the door will remember that Assorted Phalvors dropped off their album personally."

Epic will also be issuing postcards that bear visuals of the ladies' lips.

A promotion with Starburst and Skittles candies is also in the works.

"Assorted Phalvors" will be distributed to Sony's international affiliates, but U.S. consumer response will determine if there is to be an international marketing campaign.

At press time, a touring schedule and booking agency for the group had not been selected.

## THE RHYTHM & THE BLUES

(Continued from page 15)

In all, the performance was worthy of the psychedelic audience, who generated a near-Cirque du Soleil atmosphere by cheering every time a dancer performed a particularly fluffy tour spin or flawless pinwheel (jump and spin to you "n' me).

**AND THEY'RE OFF:** After a long search for a distributor, Little Rock, Ark.-based Bolden One has paired with M.S. Distributing and is set to release "Ladies And Players Nine Two," the debut single from R&B quartet Nas-T.

An up-tempo single, "Ladies And Players Nine Two," will be released Aug. 16. The accompanying clip will be serviced to all local and regional video shows, as well as such national networks as BET and the Box.

Nas-T hails from Pine Bluff, Ark., and Bolden One, which is run by brothers Stet and CEO and Gene (phonetic), has been grooming this

(Continued on next page)

purchase poster flats, and other visual elements to R&B one-stops and independent.

In addition, the label's press department has set up numerous publicity opportunities at R&B consumer and mainstream press magazines.

Because of the eclectic nature of "Movin' On," A&M can follow up the

first single with another R&B track or select a song that caters to another music format, says Tallman. "We still haven't decided on what the second single will be, but it will depend on the success of the first one."

Internationally, the album is scheduled for release through various PolyGram labels.



**Gamin' On 'Ya'.** Mercury recording artist Brian McKnight makes an appearance at a party celebrating the grand opening of Olympic Stadium in Atlanta. The vocalist is one of several acts from various music genres who contributed to "Rhythm Of The Games." The LaFace album, released May 21, celebrates the 1996 Summer Games through song. Shown, from left, are 1992 track and field Olympic gold medalist Kevin Young, Atlanta Mayor Bill Campbell, and McKnight.

# Billboard® BIG EGG ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$95
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$145
- 4. International Tape/Disc Directory:** All info on professional services & supplies for the audio/video tape/disc industry. \$55
- 5. Nashville's 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music scene. \$55
- 6. NEW! The Power Book March 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Airplay Markets. \$75
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the Latin music marketplace. \$60
- 8. SALE! International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. (1994 Edition) \$60 \$40

**Mail in this ad with check or money order or call today!**  
**For fast service call: 1-800-223-7524 or 1-800-344-7119.**  
**In NY call (212) 536-5174. In NJ call (908) 363-4166.**

**Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701**

Please add \$5 per directory for shipping (\$12 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.

All sales are final. B0222038







## ARTIST

**ARTIST**

○ Titles with the greatest sales or club play increases this week  
maxi-single availability. © 1996, Billboard/BPI Communications.

**BEAST RECORDS** The Beast Breaks Out The Beat With

From the executive producer who created the Club Mix™ dance series

**decades** The Soundwaves Anticipated Dance Collection

Featuring 13 Non-stop Remixed Dance & Pop Hits

Including 7 Billboard Crossover Hit Pop-Singles

1. **STAYIN' ALIVE** - IN VANGUARD  
2. **ILL OF MYN** - JAY-Z  
3. **FLYING WINGS** - JAY-Z  
4. **FLYING WINGS** - JAY-Z  
5. **FLYING WINGS** - JAY-Z  
6. **FLYING WINGS** - JAY-Z  
7. **FLYING WINGS** - JAY-Z  
8. **FLYING WINGS** - JAY-Z  
9. **FLYING WINGS** - JAY-Z  
10. **FLYING WINGS** - JAY-Z  
11. **FLYING WINGS** - JAY-Z  
12. **FLYING WINGS** - JAY-Z  
13. **FLYING WINGS** - JAY-Z  
14. **FLYING WINGS** - JAY-Z  
15. **FLYING WINGS** - JAY-Z  
16. **FLYING WINGS** - JAY-Z  
17. **FLYING WINGS** - JAY-Z  
18. **FLYING WINGS** - JAY-Z

**THUMP**  
RECORDS  
*the party label!*

# King of the dj mix

## deep house

Quick Mixes

CONTAINS  
THE HIT  
DJ GIRL

MONTE CARLO MEGA MIX  
DJ GIRL • Katalina  
ESA NEVA NINDA • Arlie The One Man Party  
Las Mujeres Caliente • Laura Martinez & Lely  
HOLD ON TO ME PLEASE • Lisa Lisa  
ALWAYS ON MY MIND • Lely  
FEEL GOOD • B-Code  
GET ME FREE • Lely  
PUMP IT • Fast Eddie  
RIMM LALING • Laura Martinez  
FEEL MY LOVE • Sal Martinez  
KNOCK ME OUT • Kymelle  
IF SUERO AMAP • Laura Martinez  
EVERYBODY BE SOMEBODY • Bullneck (Featuring Haver) 1  
HEY MALLOCA • Lewis Lovejump  
LET'S DIT • Slop  
DESIRE • Sal Martinez  
SATISFY ME • Royden

## THUMP'N Disco

Quick Mixes

YOU'RE MY MAGICIAN • Lime  
SPIN IT • Sunbelt  
OVER & OVER • Disco Circus  
PLAYING WITH LOVE • Chapter One  
LOVE SPY (The Softman Mix) • Mike Mareen  
YOU SPIN ME ROUND (Like A Record) • Dedd or  
Alive  
SWEET FANTASY • Lisa Smith  
RUSH, PUSH IN THE BUSH • Musique  
KEEP ON JUMPIN' • Musique  
SAMBA • Johnny Chingad  
STANDING IN THE SHADOWS OF LOVE • Fever  
I LOVE • J.D. Hall  
I LOVE MEN • Cinema  
CRAZY OVER YOU • Desire (Featuring Rose Rose)  
MIDNIGHT LOVER • People Like Us  
MY FORBIDDEN LOVER • Tapes  
MAND OLAY • La Flavour  
WAKE UP • Slop  
LOVE & DEVOTION • Michael Bow

WIDE RADIO AIRPLAY!



AVAILABLE ON CD, CASSETTE & 12" VINYL



TRD VOL 1



TRD VOL 2



TRD VOL 3



OLD SCHOOL RAP 1



OLD SCHOOL RAP 2



OLD SCHOOL VOL 1



OLD SCHOOL VOL 2



OLD SCHOOL VOL 3



OLD SCHOOL VOL 4



OLD SCHOOL VOL 5



LISA LISA Greatest Hits

everything  
available  
on vinyl!

**THUMP**  
RECORDS  
*the party label!*

Send for our free catalog  
P.O. Box 445 Walnut, CA 91788-0445  
(909) 595-2144 • fax (909) 598-7028  
Email thump4cds@aol.com

Member of  
**NAIRD**  
Distributing by  
NAVARRA  
1-800-718-4000

# Deanna Carter Finally Gets Her Debut

## Capitol Nashville Set Was A Long Time Coming

■ BY CHET FLIPPO

NASHVILLE—Deanna Carter has been waiting the new-artist drill so many times in the last five years that she's made four new-artist debut videos, she says. But now she's ready for a major push from Capitol Nashville.

Her debut album, "Did I Shave My Legs For This?", comes out Sept. 3, with the first single, " Strawberry Wine," to be released July 25. Carter, the daughter of renowned Nashville guitar picker Fred Carter Jr., grew up in one of the premier music households in Music City. People like Willie Nelson, the Carter Family, Paul Simon, Neil Young, Ray Price, and Bob Dylan were always at the house. She always assumed that she would grow into a musical career.

When one attempt fizzled at age 17, she went to the University of Tennessee to study rehabilitation therapy, primarily to help elderly people

such as her grandmother. She went to work as a therapist, but says the work eventually wore her down. "It broke my heart every day," she says.

She decided to give music a whirl again, and a mere seven years later, she has a first album coming out.

She was initially signed by Jimmy Bowen to Liberty Records five years ago, but then, Bowen left, and there were major changes at the label. Under new leadership, it became Capitol Nashville. Carter recorded and rerecorded what she had already done under Bowen.

The new president/CEO, Scott Hendricks, says one of his first tasks was to sift through the label's roster and determine which acts had survived the cut. "Carter says, 'I felt

the scissors behind me."

Hendricks says he initially was puzzled by her music. "There was something about her lute that was uniquely different. At first it kind of threw me, but the more I listened to it, the more I fell in love with it. Her voice has a magnetic vulnerability to it that I had never heard before. It does not sound like anybody else."

Hendricks compares Carter's impact on him with that of Shania Twain's on the industry. "It's real fresh, as fresh in my opinion as Shania Twain's was," he says. "She has the fun factor of a Shania, but she's

(Continued on page 39)

CARTER

# Rodriguez Re-Enters Music

## On Indie Stalwart HighTone

■ BY DEBORAH EVANS PRICE

NASHVILLE—When Larry Soven and Bill Rodriguez started HighTone Records in 1983, Simon said it would be a nice hobby, but he didn't foresee the label lobbying as it has over the past 13 years. Now, after a label that has released such diverse acts as the solidly country Dave Watson, the irreverent Roy. Billy C. Wirtz, blues singer/songwriter Chris Smither, and the swinging rockabilly of

Big Sandy & His Fly-Rite Boys, HighTone has carved a niche as one of the most successful independent labels in operation.

With "You Can Say That Again," the latest album by Johnny Rodriguez (released July 2), and upcoming projects by Dave Ahvin and Marty Brown, HighTone is continuing its commitment to delivering music that its principals are excited about.

"I really seriously think an artist could make a living at it," HighTone managing partner Soven says of the Oakland, Calif.-based label. "It was working at one-stop, and now it's working for his father's insurance agency. We just wanted to be involved with some music we liked."

Soven says they started the label because they were bored with the music by Bob Wills' vocalists Tammy Duncan. Soven found themselves "attracted" with a blues artist named Robert Cray, who'd come from Birmingham but was now working, because HighTone's label was calling card. HighTone later cemented its reputation with albums by Joe Ely, Rosie Flores, and Janine Diehl-Gilmore.

The label's roster includes Rodriguez, Brown (whose album is due Sept. 17), Dave Ahvin (due July 30), Buddy Miller, the Carpenters, James Armstrong,

Tom Russell, Big Sandy Wagon, and Wirtz. The label is distributed by WEA through Rhino Records.

"Our philosophy is to do what we do what we like," Soven says, "and try to reach whatever audience is out there. We do what we like, then work real hard at finding those people that are interested in it. ... We look for artists we like that we think are cool."

Soven says that he is a longtime Rodriguez fan and that he mentioned the artist to Roy Dees, who worked on Rodriguez's first album, "Introduction," for Mercury in 1972. When Dees approached Rodriguez about working on a new album with him and Jerry Kennedy, Rodriguez was anxious to reunite with the two producers who had launched his career.

"Roy signed me to Mercury, and he and Jerry produced my album, and then Roy got a job at RCA, and we haven't worked together since," Rodriguez says. One of the album cuts, an old Merle Haggard tune, "If I Left It Up To You," was sung by Rodriguez for Dees during his first audition. "Tom H. had brought Johnny by the office, and he sang 'I Can't Stop Loving You' both in English and Spanish," Dees recalls. "Then he sang 'If I Left It Up To You.' I asked him how he felt about it, and he said, 'I love my favorite Haggard song, and it was mine too.' ... I said, 'OK, we'll sign you.'"

Twenty-year-old Rodriguez declared that he would be back on the charts. He says he was "in the charts" Me By (If You're) Only Passing Through," which peaked at No. 9 on Billboard's Hot Country Singles & Tracks chart. He said he's now charted 45 singles with Mercury, Epic, and Capitol before drifting away from music for a number of years.

Rodriguez says that he was more nervous going in to record his album than he was on his debut but that he was happy to see many familiar faces

(Continued on page 32)

# Tracy Nelson's Long-Awaited 'Move'; Mellons' Epic Exit; Farm Aid To SC.

TRACY NELSON remains one of Nashville's beloved troubadours and one of its enigmas. Her voice can knock you down at 20 feet or seduce you into oblivion. She's a walking encyclopedia of country, R&B, blues, and soul music, and she's been mixing them in a unique musical mold for decades—without commercial success. On the hit San Francisco scene of the late '60s for a farmhouse outburst, a brilliant country album, and a succession of vaguely R&B albums. Nominated for a Grammy for "After The Fire Is Gone," her 1974 country album with Willie Nelson, she went for more than a decade without a record deal.

Now the music is getting three Nelson albums in less than two months. The first, "Move On," is her third album for Rounder Records. Another unique Nelson mélange, the album incorporates some of her original songs, her compositions with Nashville writer Gary Nicholson, and gritty country soul and R&B. The first cut, "Livin' On Love," is a swaggering song by Nicholson and Craig Fuller. Delbert McClintock joins Nelson on lead vocals. Nashville guitar ace Mike Henderson plays screaming lead, bassist Michael Rhodes and drummer John Gardner lead a solid Music Row rhythm section. Reese Wynans adds soulful piano and organ, and the Memphis Horns punch holes in the walls. Also, Phoebe Snow, Bonnie Raitt, and Maria Muldaur trade verses with Nelson on another cut. How do you categorize this?

Nelson tells Nashville Scene, "I'm going to still be calling it blues. It seems that everybody has decided that I'm a blues singer and no matter what I do, that's what they hear and that's where they put it. That's fine with me, so long as I'm not deemed to play 12-bar blues all night every night. There are two songs that I won't do: 'Wang Dang Doodle' and 'Respect.'"

"But, it'll be interesting to see how people categorize this record. I usually find it predictable on the last two records. They were straight blues. I wanted to do some of my tunes, so we started with those. I have a bunch of songs. I wasn't recording for years, so I'm sitting on a bunch of them. To me, this is kind of R&B, but what I know I've only been doing this for 35 years."

The other Nelson titles are both reissues on Reprise Archives (see story, page 7). The first, due in September, is the epochal "Mother Earth Presents" Tracy Nelson Country Blues, 1968, which predicated every country rock venture save Bob Dylan's "Nashville Skyline" and some of Gram Parsons' early work. Nelson took on some of

country's strongest songs—and some lesser-known ones—answering them the clear's front. The album holds up extremely well.

Nelson says she doesn't listen to much contemporary country. "As a folk singer, I really like the old style of country. I've always loved Vince Gill. I'd like to hear more from Wes Warmer, and I could sit down and listen to Pat Tillis forever."

The other release, "The Best Of Tracy Nelson/Mother Earth," is a compilation of tracks from her Mercury "Prime Time Country" series, featuring her signature song, "Down Low," and includes such gems as her covers of Steve Young's "Seven Bridges Road" and Bobby Charles' "Tennessee Blues." Nelson says that she's pleased by the album activity but that since

she's leaving for a European tour, her timing, as usual, is completely off.

ON THE ROW: Epic artist Ken Mellons leaves the label, saying, "I'm passionate about music and my fans. I've reached a point in my career where I need a label equally as passionate about the goals and direction of my career." ...

Lari White and Jon Randall are both off RCA. Willie Nelson says Farm Aid '96 will be held Oct. 12 in Columbia, S.C., at the request of Howie & the Blowfish, since it's their hometown. Talent lineup will be announced later. TNN will televise a six-hour Farm Aid special Oct. 19 at 6 p.m. EDT. ... Also, TNN will cut its 90-minute "Prime Time Country" show to 30 minutes effective Sept. 30, at which time a permanent host for the show will likely be announced. "PTC" will be followed nightly by reruns of "Dallas," of which TNN has acquired 350 episodes.

A&M group I-Hammer will perform Wednesday (24) in a benefit to aid victims of the July 3 explosion and fire in a fireworks store in Seaton, Ohio. The event will be at Coyote's Wild Dango Saloon in Huntington, W.Va. ... George Hamilton will do a 20-city tour of Poland, Czech and Hungary Aug. 7. ... Sammy Kershaw has donated his distinctive yellow Gibson Nighthawk guitar to the Hard Rock Cafe here. Meanwhile, Epiphone is giving Kershaw a custom yellow Epiphone Gibson.

Tim McGraw has entered an agreement with Entertainment Marketing Inc. for future sponsorship programs. The company's country roster includes George Strait with Bad Ligh, Trisha Yearwood for Discover Card, and Sawyer Brown for MCI/World Collect. ASCAP signees Lynn Watts, Loretta Lynn's daughters, to a writer's agreement.



by Chet Flippo

RODRIGUEZ



# The Most Anticipated Record Of The Summer

Brian Wilson, Mike Love,  
Carl Wilson, Al Jardine and  
Bruce Johnston are back  
to sing the songs that  
have influenced  
America's music, with ...

The first Country single,  
"Little Deuce Coupe"  
featuring James House  
goes for adds 7/22

The first AC single,  
"I Can Hear Music"  
featuring Kathy Troccoli  
goes for adds 7/29

• *Tour Dates run*  
*August 1st thru November 8th.*

• *Retailers looking for in-store play*  
*CD copies or counter top displays,*  
*please call 800.227.8081*  
*ext. 300*

Lorrie Morgan

James House

Junior Brown

Doug Supernaw

Sawyer Brown

Toby Keith

Ricky Van Shelton

T. Graham Brown

Willie Nelson

Collin Raye

Kathy Troccoli

Timothy B. Schmit



#### Radio Promotions:

River North Records Nashville  
1207 17th Avenue South  
Nashville, TN 37212  
615.327.0770

#### Publicity:

Evelyn Shriver Public Relations  
1313 16th Avenue South  
Nashville, TN 37212  
615.383.1000

#### Management:

Brother Records  
Elliott Loft  
4860 San Jacinto Circle  
Fallsbrook, CA 92028

# Stars and Stripes

Vol. 1

Executive Producer: Mike Love • Produced By: Brian Wilson & Joe Thomas

RIVER  
NORTH  
NASHVILLE

COMPILED FROM A NATIONAL SAMPLE  
OF RETAIL STORE AND RACK SALES  
REPORTS COLLECTED, COMPILED, AND  
PROVIDED BY **SoundScan®**

--	--	--	--	--

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	ALBUM & NUMB/INDUSTRY LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
				<b>*** No. 1/HOT SHOT DEBUT ***</b>			
1	NEW	1		LEANN RIMES	2000 7231213615 (S)	BE U	1
2	1	1	29	SHANIA TWAIN	ALB MERCURY NASHVILLE 52280 (R) 60 EQ1 (S) 90	THE WOMAN IN ME	1
3	2	2	78	GEORGE STRAIT	ALB RCA 11428 (R) 90/93 (S)	BLUE CLAIR SKY	1
4	2	2	33	BROOKS & DUNN	ALB WEA 10070 (R) 60/75 (S)	BORDERLINE	1
5	5	5	25	TRACY LAWRENCE	ALB ATLANTIC 62864 (R) 100 (S) 15	TIME MARCHES ON	4
6	4	4	4	LYLE LOVETT	CORE 11405 (R) 100 (S) 15	THE ROAD TO ENZO'ADA	4
7	6	6	38	ALAN JACKSON	ALB ARISTA 35801 (R) 90/97 (S)	THE GREATEST HITS COLLECTION	1
				<b>*** GREATEST GAINER ***</b>			
8	10	14	11	MINOY McCREARY	ALB GEMINI/SCA 50011 (S) 30	TEN THOUSAND ANGELS	8
9	7	8	6	NEAL MCDOY	ALB OCEANIC 67007 (R) 100 (S) 15	NEAL MCDOY	7
10	11	13	57	JEFF FOXWORTHY	ALB WARNER BROS. 45466 (R) 30 (S) 15	GAMES REDNECKS PLAY	2
11	8	7	7	VINCE GILL	ALB RCA 11422 (R) 90/93 (S)	HIGH LONESOME SOUND	3
12	9	9	83	GARTH BROOKS	ALB CAPITOL NASHVILLE 32080 (R) 90/95 (S)	THE HITS	1
13	13	10	34	GARTH BROOKS	ALB CAPITOL NASHVILLE 32080 (R) 90/95 (S)	FRESH ROSES	1
14	12	11	3	WADE HATES	COLUMBIA 67635/500 (R) 90 (S) 15	ON A GOOD NIGHT	11
15	20	24	5	PAUL BARNER	PEPSON 46180/WARNER BROS. 10518 (S) 15	CALM BEFORE THE STORM	15
16	14	12	6	LORRIE MONROE	ALB A&M RCA 64671 (R) 100 (S) 90	GREATER NEED	8
17	15	15	22	RICHCOCK	COLUMBIA 67235/500 (R) 90 EQ1 (S) 90	RICHCOCK	15
18	16	16	16	BRYAN WHITE	ATLANTIC 44000/500 (R) 30 (S) 90	BETWEEN NOW AND FOREVER	7
19	18	19	43	TIM MCGRAW	ALB CURE 77000 (R) 90 (S) 15	ALL I WANT	1
20	17	17	13	TOBY KEITH	ALB A&M NASHVILLE 531192 (R) 90/93 (S)	BLUE MOON	6
21	19	18	6	RHETT Akins	DECCA 11424/AMCA (R) 50 (S) 15	SOMEBOY NEW	13
22	22	20	27	WYNONNA	ALB 11409/AMCA (R) 90 (S) 15	REVELATIONS	2
23	21	21	45	TERRI CLARK	ALB MERCURY NASHVILLE 52099 (R) 100 EQ1 (S) 90	TERRI CLARK	13
24	24	22	46	COLLINS RAY	WARNER BROS. 40872 (R) 90/95 (S)	IT MATTERS TO ME	1
25	23	23	47	FAITH HILL	ALB JVC 47033/500 (R) 90 EQ1 (S) 90	I THINK ABOUT YOU	5
26	25	25	10	SAMMY KERSHAW	ALB WEA NASHVILLE 32080 (R) 60 EQ1 (S) 90	POLITICS, RELIGION AND HER	17
				<b>*** PACESETTER ***</b>			
27	46	55	4	JAMES BONAMY	ERIC 67635/500 (R) 90 (S) 15	WHAT I LIVE TO DO	20
28	37	31	6	WILLIE NELSON	ALB RIANO 52422 (R) 90/95 (S)	SPIRIT	20
29	31	30	121	TIM MCGRAW	ALB CURE 77000 (R) 90/95 (S)	NOT A MOMENT TOO SOON	1
30	36	37	200	GEORGE STRAIT	ALB MCA 10051 (R) 100/95 (S) 90	PURE COUNTRY (SOUNDTRACK)	1
31	35	29	34	VINCE GILL	ALB RCA 11394 (R) 30 (S) 15	SOLVERS	1
32	30	25	8	DAVID LEE MURPHY	ALB MCA 11257 (R) 90/95 (S)	GETTIN' OUT THE GOOD STUFF	12
33	29	29	42	THE MAVERICKS	ALB MCA 11257 (R) 90/95 (S)	MUSIC FOR ALL OCCASIONS	9
34	28	28	28	NEIL DIAMOND	COLUMBIA 67260/500 (R) 80 EQ1 (S) 90	TENNESSEE MOON	1
35	33	32	130	VINCE GILL	ALB MCA 11047 (R) 90/95 (S)	WHEN LOVE FINDS YOU	2
36	37	33	33	CLAY WALKER	ALB JANT 24504/WARNER BROS. (R) 50 (S) 15	HYPOCRISY THE MOON	1

● Albums with the greatest sales gain this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multi-week sales indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most top prices, and CD prices for WEA and BMG labels, are suggested list prices. Tape prices marked QED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. *Source: Nielsen SoundScan*. *Chart compiled by Billboard*. *© 1996, Billboard/BPI Communications, and SoundScan, Inc.*

THIS WEEK			LAST WEEK		WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION
			LAST WEEK	WEEKS ON CHART		ARTIST	TITLE	PEAK POSITION
37	34	40	44			<b>TRAVIS TRITT</b> WARRIOR III (A) 40021 (10/9/15) 98	GREATEST HITS - FROM THE BEGINNING	3
38	50	58	101			<b>WILLIE NELSON</b> ■ COLUMBIA 64184509Y (15/9/15) 98	SUPER HITS	34
39	58	58	106			<b>BRYAN WHITE</b> ■ A&M 1164232X (10/9/15) 98	WHITE	58
40	35	34	56			<b>JOHN MICHAEL MONTGOMERY</b> IT JAZZ (A) 11425 (10/15) 98	JOHN MICHAEL MONTGOMERY	35
41	42	42	75			<b>PATTY LOVELESS</b> EPIC 6472859X (10/9/15) 98	THE TROUBLE WITH THE TRUTH	10
42	40	41	75			<b>ALISON KRAUSS</b> ■ HONDER 01357 (10/9/15) 98	HOW THAT I'VE FOUND YOU: A COLLECTION	2
43	39	27	4			<b>BOB STUART</b> MCA 11263 (15/9/15) 98	HONKY TONK'S WHAT I DO BEST	27
44	45	43	110			<b>TRACY BRAY</b> ■ MCA 10991 (10/9/15) 98	NO ORDINARY MAN	3
45	41	45	131			<b>JEFF FORTHWORTH</b> ■ JAZZ (A) 11425 (10/15) 98	YOU MIGHT BE A REDECK F	3
46	38	50	35			<b>SAWYER BROWNE</b> COLUMBIA 7185 (10/15) 98	THIS THING ABOUT WANTIN' AND HAVIN' IT ALL	1
47	38	39	26			<b>LONESTAR</b> SNA 666424RCA (10/9/15) 98	LONESTAR	11
48	54	53	46			<b>BLACKHAWK</b> ■ A&M 118792 (10/9/15) 98	STRONG ENOUGH	4
49	47	44	6			<b>GEORGE STRAIT</b> ■ MCA 11263 (15/9/15) 98	STRAIT OUT OF THE BOX	9
50	67	63	63			<b>CHARLIE DANIELS</b> ■ EPIC 64183059Y (15/9/15) 98	SUPER HITS	56
51	49	51	61			<b>DAVID LEE MURPHY</b> ■ MCA 11504 (10/9/15) 98	DUT WITH A BANG	10
52	43	38	41			<b>REBA MCENTIRE</b> ■ MCA 11254 (10/9/15) 98	STARTING OVER	1
53	52	52	140			<b>REBA MCENTIRE</b> ■ MCA 10908 (10/9/15) 98	GREATEST HITS VOLUME TWO	2
54	53	49	8			<b>JUNIOR BROWN</b> COLUMBIA 77843 (10/9/15) 98	SEMI CRAW	32
55	55	45	14			<b>VARIOUS ARTISTS</b> ■ WEA 42307 (10/9/15) 98	HIT COUNTRY '95	36
56	57	59	14			<b>JO DEE MESSINA</b> COLUMBIA 77800 (10/9/15) 98	JO DEE MESSINA	22
57	44	44	3			<b>DAVE BALLO</b> WARNER BROS. 66248 (10/9/15) 98	STARLITE LOUNGE	44
58	51	48	42			<b>MARTINA MCBRIDE</b> ■ A&M 116509 (10/9/15) 98	WILD ANGELS	17
59	59	56	94			<b>ALABAMA</b> ■ RCA 66410 (10/9/15) 98	GREATEST HITS VOL. 8	1
60	56	57	257			<b>BRACKS &amp; DUNN</b> ■ A&M 11858 (10/9/15) 98	BRAND NEW MAN	3
61	58	61	55			<b>LORRY MORGAN</b> ■ A&M 61563RCA (10/9/15) 98	GREATEST HITS	5
62	63	60	3			<b>TRACE ADKINS</b> CAPITOL NAXOS/CE 37222 (10/9/15) 98	DREAMIN' OUT LOUD	60
63	61	62	3			<b>CONFEDERATE RAILROAD</b> ATLANTIC 8291 (10/9/15) 98	GREATEST HITS	61
64	60	71	4			<b>JEFF FORTHWORTH</b> LAUGHING INT'L NA 2009 (10/9/15) 98	LIVE	60
65	65	64	38			<b>AARON TIPPIN</b> ■ RCA 16740 (10/9/15) 98	TOOL BOX	12
66	69	69	6			<b>ALABAMA</b> RCA 66842 (10/9/15) 98	SUPER HITS	66
67	64	58	10			<b>HAL KETCHUM</b> COLUMBIA 77777 (10/9/15) 98	THE HITS	43
68	58	69	20			<b>DIAMOND RIO</b> A&M 118812 (10/9/15) 98	IV	14
69	70	66	42			<b>LITTLE TEXAS</b> WARNER BROS. 40017 (10/9/15) 98	GREATEST HITS	17
70	65	67	70			<b>REED PARNELL</b>	WE ALL GET LUCKY SOMETIMES	25
71	RE-ENTRY	126				<b>BLACKHAWK</b> ■ A&M 118792 (10/9/15) 98	BLACKHAWK	16
72	NEW ►	2				<b>CLEDUS T. JUD</b> A&M 118792 (10/9/15) 98	I STOLE THIS RECORD	72
73	RE-ENTRY	165				<b>BRACKS &amp; DUNN</b> ■ A&M 118792 (10/9/15) 98	HARD WORKMAN	2
74	71	58	52			<b>TRACY BRAY</b> ■ MCA 11242 (10/9/15) 98	LOSE LESSONS	6
75	79	70	129			<b>THE MAVERICKS</b> ■ MCA 10961 (10/9/15) 98	WHAT A CRYING SHAME	16

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND  
RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	ARTIST	LAST WEEK	TITLE	WEEKS ON CHART
1	<b>PATSY CLINE</b> • A • MCA 120 17 (10.12.91)	232 weeks at No. 1	12 GREATEST HITS	271
2	<b>HANK WILLIAMS, JR.</b> • C • Curb 734.98 (16.96.90)		GREATEST HITS, VOL. 1	83
3	<b>HANK WILLIAMS, JR.</b> • MCA 837017 17 (16.03.91)		24 OF HANK WILLIAMS' GREATEST HITS	70
4	<b>SHANIA TWAIN</b> • MCA 837775 15 (14.02.91)		SHANIA TWAIN	52
5	<b>GEORGE JONES</b> • A • CAPITOL 80733 (15.06.90)		SUPER STAR	250
6	<b>THE CHARLIE DANIELS BAND</b> • A • Curb 347950 (17.06.01.90)		A DECADE OF HITS	267
7	<b>PATSY CLINE</b> • MCA 83018 17 (10.12.91)		THE PATSY CLINE STORY	96
8	<b>JEFF FOWKES</b> • LAUNCHING HYPERION 1043 (14.06.90)		THE REDDECK TEST VOLUME 43	2
9	<b>REBA MCKENTIE</b> • A • MCA 40579 17 (16.12.90)		GREATEST HITS	269
10	<b>GEORGE STRAIT</b> • A • MCA 55874 17 (16.01.91)		GEORGE STRAIT'S GREATEST HITS	265
11	<b>GEORGE STRAIT</b> • A • MCA 42035 17 (16.01.91)		GREATEST HITS, VOL. 2	269
12	<b>JEFF FOWKES</b> • LAUNCHING HYPERION 1079 (14.06.90)		THE ORIGINAL VOLUME 39	3
13	<b>GARTH BROOKS</b> • CAPITOL NANTOLLE 3184 (16.01.90)		NO FENCES	76

THIS WEEK	LAST WEEK	ARTIST	SON	WEEKS ON CHART
14	12	JEFF FOXWORTH "JANUARY WINDS" (4:58:55)	SOLD OUT VOLUME 60	3
15	18	BILLY RAY CYRUS " MERCURY" (NASHVILLE 510625) (7:58:02) (1:58)	SOME GAVE ALL	3
16	20	WAYNE JENNINGS "SOMEWHERE" (7:58:02) (1:58)	GREATEST HITS	3
17	14	MARTINA MCBRIDE "CA 66259 (9:54:15)	THE WAY THAT I AM	3
18	16	WATSON JENNINGS, WILEY NELSON, ERIC COTLER, TOMPAFF GLASER "CA 66012 (10:57:35)	WANTED THE OUTLAW	3
19	19	JOHN MICHAEL MONTGOMERY "ATLANTIC RECKONING (9:56:15)	LIFE'S A DANCE	3
20	17	OWENHART VOYAKAM "REPRISAL" (4:44:14) WARDNER BROS. (10:56:15)	THE TIME	2
21	21	KETH WHITLEY "CA 2277 (9:56:15)	GREATEST HITS	1
22	23	KENNY ROBERTS "CAPTAIN NASHVILLE (46:05) (9:56:15)	TWENTY GREATEST HITS	12
23	—	TOBY KEITH "AM NASHVILLE (51:44:21) (7:58:02) (1:58)	TOBY KEITH	1
24	—	CHRIS LEDOUX "CAPTAIN NASHVILLE (26:08) (10:56:15) (9:56:15)	BEST OF CHRIS LEDOUX	2
25	25	GARTH BROOKS "CAPTAIN NASHVILLE (30:57) (9:56:15) (9:56:15)	GARTH BROOKS	31

Catalog albums are older titles which are registering significant sales. © 1996, Billboard/BPI Communications and SoundScan, Inc.



How most labels listen to music.



How we listen to music.

**music. commitment. artistry.**

**MCA.**  
NASHVILLE

*thelabelofth decade*

VOTED LABEL OF THE YEAR FOR THE PAST FIVE YEARS BY BILLBOARD AND R&B MAGAZINES.

© 1995 MCA Records, Inc.

Copyright © 1995 MCA Records, Inc.



# COUNTRY COUNTRY COUNTRY

**BLUE STREAK:** LeAnn Rimes writes the latest chapter in her storybook rise to fame by capturing Hot Shot Debut honors on Billboard's Top Country Albums at No. 1, while entering The Billboard 200 at No. 4, with "Blue." By selling more than 125,000 units, Rimes scores the largest debut by a new artist on the country chart during the SoundScan era, which began with the May 25, 1991 issue. Prior to Rimes' big opening, Billy Ray Cyrus held that record with his 1992 debut set, "Some Gave All," which opened with 90,000 units. Rimes also posts the largest opening week by a female artist on Top Country Albums since the inception of SoundScan, besting Wynonna's self-titled package, which opened with more than 121,000 units on May 18, 1992. Chart watchers may be interested to know that "The Hits" by Garth Brooks still holds the record for debut-week country album sales. That title bowed at No. 1 in the Dec. 31, 1994, issue, with more than 520,000 copies.

Anticipation has been building for the Rimes set since the title track became a runaway radio hit, peaking at No. 10 three weeks ago. The song entered Top Country Singles Sales at No. 1 in the June 22 issue, with more than 21,000 units, hitting its high-water mark of 46,000 pieces three weeks ago. It continues to rule that list with 37,000 units. Thanks to those hefty sales figures, the single has also been active on the Hot 100, peaking at No. 28 last week.

A thrilled Mike Curb, chairman of the Curb Group, says that these types of records "come along only once in a lifetime." Meanwhile, "Hurricane," the second single from "Blue," enters our airplay chart at No. 75.

**LET'S DO IT AGAIN:** Mandy McCready's "Ten Thousand Angels" harvests our Greatest Gospel trophy on Top Country Albums for a second week, increasing by more than 2,000 units and jumping 10-16 on the country chart and 86-67 on The Billboard 200. Dale Turner, promotion VP at RCA Label Group, says that the title track established a firm foundation for sales and that the current single, "Gypsies Do It All The Time" (32-25), has shifted the album into a higher retail gear. Turner says consumer interest in the album heated up immediately only a few weeks after the single's first start receiving airplay (see story, page 7).

Meanwhile, James Bonny's "I Wish I Was De" takes our percentage-based Pioneer award for a third consecutive week, increasing 38-27 over prior-week sales. Mike Kraski, sales VP at Sony Music in Nashville, says the steady growth of Bonny's set is due to airplay increases of "I Don't Think I'll Win," which jumps 26-21 on Hot Country Singles & Tracks. That track achieves Airplay status this week with heavy airplay (more than 20 spins per week) detected at KNIX Phoenix, KPLX Dallas, and WTKA Orlando, Fla. Bonny's album rises 26-19 on the Heatseekers chart.

**FUNNY BUSINESS:** Country comedy continues to rise in popularity, with seven new titles appearing on Billboard's country album charts. Six belong to Jeff Foxworthy (three on Top Country Albums and three on Top Country Catalog Albums), with the remaining title from newcomer Cledus T. Judd. Judd debuts at No. 72 on Top Country Albums with "I Stole This Record" (RCA). The Judd set, which features parodies of recent country hits, earns with more than 2,000 pieces and has enjoyed modest airplay at country radio with "If I Shania Was Me" and more substantial exposure with the accompanying video at CMT. That track pokes fun at Shania Twain's "Any Man Of Mine."

## DEANA CARTER (Continued from page 36)

also has the lyrical depth of a Mary Chapin Carpenter.) According to Capitol Nashville VP of artist development Susan Levy, Carter also has a healthy, creative streak of independence. The album's title came from one of Carter's six compositions. "Deana insisted on the album title," says Levy. "For about two minutes, there was discussion about whether that song was representative of the entire body of work, but it's not uncommon to name an album for a song. So, it was less of a concern."

Carter says that Hendricks initially wondered whether the "Shave" title was tilting toward the superficial. "We wrestled about it for a bit," she says, adding that she won the match.

Hendricks says that he doesn't think the title is risky. "It makes a statement," he says. Levy agrees that it sets Carter apart from other female artists. "It provokes immediate attention, more so from women than men," she says.

Carter says the song, like her other compositions on the album, came from personal experience. "I was living with a person," she says, and "I was in the middle of the story and getting any attention in return. So I locked him out, and my girlfriends and I were laughing about it. 'Did I shave my legs for this?' is a girl saying."

Since initial testing indicates very positive female response to Carter and to the album and single for national, Capitol Nashville VP for single pro-

motion Bill Catino says that regional will hand-delve the cassette single "Shave" (Warner). The first single, "We're going with showcases and meets-and-greets with radio for this."

Catino says the label shifted gears somewhat with the first single. "We're going with showcases and meets-and-greets with radio for this. We had figured to go with the typical first single, the most radio-friendly single, in this case, it would have been 'I've Loved Enough To Know.' We figured we'd get some radio exposure and build this artist and then come with the second single."

"Well, radio is now telling us that that philosophy is out the window. If you don't get your first strongest

(Continued on page 30)

## COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE										PUBLISHER										LANGUAGE										RIGHTS										SHEET										MISC																																															
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

# Billboard HOT COUNTRY SINGLES & TRACKS

FOR WEEK ENDING JULY 27, 1996

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPORTED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 155 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	14	<b>DADDY'S MONEY</b> © DADDY'S MONEY (D. J. SANDERS) 2 weeks at No. 1	<b>◆ RHOCHET</b> (© D. J. SANDERS)	1
2	4	19	<b>DON'T GET ME STARTED</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ KINETH AVINS</b> (© D. J. SANDERS)	2
3	3	19	<b>TREAT HER RIGHT</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ SWEETBERRY</b> (© JIMMYE FARRAR)	1
4	3	12	<b>NO ONE NEEDS TO KNOW</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ SHANIL TWIN</b> (© JIMMYE FARRAR)	1
5	1	13	<b>THAT'S WHAT I GET FOR LOVIN' YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ DIAMOND ROY</b> (© JIMMYE FARRAR)	1
6	11	11	<b>CARRIED AWAY</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ GEORGE STRAIT</b> (© JIMMYE FARRAR)	3
7	10	12	<b>A GOOD NIGHT</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ WADZ HAYES</b> (© JIMMYE FARRAR)	7
8	5	7	<b>MY HEART HAS A HISTORY</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ PAUL BRANDT</b> (© JIMMYE FARRAR)	5
9	6	5	<b>MEANT TO BE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ SAMMY KERSHAW</b> (© JIMMYE FARRAR)	5
10	13	15	<b>ONLY ON DAYS THAT END IN "Y"</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ CALY WALKER</b> (© JIMMYE FARRAR)	10
11	17	9	<b>I AM THAT MAN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ BROOKS &amp; DUNN</b> (© JIMMYE FARRAR)	11
12	9	4	<b>HOME</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ ALAN JACKSON</b> (© JIMMYE FARRAR)	3
13	16	16	<b>A THOUSAND TIMES A DAY</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ PATTY LOVELESS</b> (© JIMMYE FARRAR)	13
14	19	21	<b>THEN YOU CAN TELL ME GOODBYE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ NEAL MCCOY</b> (© JIMMYE FARRAR)	14
15	7	3	<b>EVERY TIME I GET AROUND YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ DAVID LEE MURPHY</b> (© JIMMYE FARRAR)	2
16	20	27	<b>SHE NEVER LETS IT GO TO HER HEART</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TIM MCCRAW</b> (© JIMMYE FARRAR)	16
<b>*** AIRPOWER ***</b>					
17	31	45	<b>IT'S MIDNIGHT CINDERELLA</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ GARTH BROOKS</b> (© JIMMYE FARRAR)	17
18	18	14	<b>HEAVEN HELP MY HEART</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ WYNNONA</b> (© JIMMYE FARRAR)	14
19	15	6	<b>TIME MARCHES ON</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TRACY LAWRENCE</b> (© JIMMYE FARRAR)	1
<b>*** AIRPOWER ***</b>					
20	21	25	<b>GINN' WATER TO A DROWNING MAN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LEE RAY CARROLL</b> (© JIMMYE FARRAR)	20
<b>*** AIRPOWER ***</b>					
21	26	32	<b>I DON'T THINK I WILL</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ JAMES BONYARD</b> (© JIMMYE FARRAR)	21
22	23	31	<b>RUNNIN' AWAY WITH MY HEART</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LONESTAR</b> (© JIMMYE FARRAR)	22
23	22	30	<b>BLUE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LEAN RIMES</b> (© JIMMYE FARRAR)	22
24	12	10	<b>GUYS ON ALL THE TIME</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MINDY MCCREARY</b> (© JIMMYE FARRAR)	25
25	18	17	<b>BY MY SIDE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LORRIE MORGAN &amp; JON RANDALL</b> (© JIMMYE FARRAR)	27
26	34	7	<b>BIG GUIN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ BLACKWAVE</b> (© JIMMYE FARRAR)	27
27	33	36	<b>LEARNING AS YOU GO</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ ROCK TREVINO</b> (© JIMMYE FARRAR)	27
28	25	20	<b>BLUE CLEAR SKY</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ GEORGE STRAIT</b> (© JIMMYE FARRAR)	1
29	27	24	<b>MY LONELY</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ BROOKS &amp; DUNN</b> (© JIMMYE FARRAR)	11
30	35	38	<b>IT'S MORNING OUT THERE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ PAM TILLEY</b> (© JIMMYE FARRAR)	31
31	39	40	<b>ARE WE IN TROUBLE NOW</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ RANDY TRAVIS</b> (© JIMMYE FARRAR)	1
32	34	35	<b>4 TO 1 IN ATLANTA</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TRACY BYRD</b> (© JIMMYE FARRAR)	34
33	42	50	<b>SO MUCH FOR PRETENDING</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ BRYAN WHITE</b> (© JIMMYE FARRAR)	34
34	38	42	<b>LIVING IN A MOMENT</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TY HERNDON</b> (© JIMMYE FARRAR)	37
35	41	46	<b>THAT GIRL'S BEEN SPYIN' ON ME</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ BILLY DEAN</b> (© JIMMYE FARRAR)	35
36	37	37	<b>WRONG PLACE, WRONG TIME</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MARY CHESLEY</b> (© JIMMYE FARRAR)	37

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
38	43	41	<b>JACOB'S LADDER</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MARK WILLIS</b> (© JIMMYE FARRAR)	38
39	44	56	<b>YOU CAN'T LOSE ME</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ PATTY LOVELESS</b> (© JIMMYE FARRAR)	13
40	44	52	<b>YOU'RE NOT IN KANSAS ANYMORE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ JEFF FOXWORTH</b> (© JIMMYE FARRAR)	48
41	29	25	<b>HONKY TONKIN'S WHO I DO BEST</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MARY STUART &amp; TRAVIS TRITT</b> (© JIMMYE FARRAR)	23
42	48	62	<b>LOVE REMAINS</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ COLLIN RAYE</b> (© JIMMYE FARRAR)	42
43	46	51	<b>WHOLE LOTTA GONE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ JOE DIFFIE</b> (© JIMMYE FARRAR)	44
44	52	73	<b>A WOMAN'S TOUCH</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TROY ALLEN</b> (© JIMMYE FARRAR)	44
45	51	66	<b>BARBIE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TRISHA YEARWOOD</b> (© JIMMYE FARRAR)	45
46	53	54	<b>SUDDENLY SINGLE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TERRI CLARK</b> (© JIMMYE FARRAR)	47
47	68	—	<b>MISSING YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ JEFF FOXWORTH</b> (© JIMMYE FARRAR)	48
48	47	48	<b>REDECK GAMES</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MARTINA MCBRIDE</b> (© JIMMYE FARRAR)	28
49	35	29	<b>PHONES ARE RINGING ALL OVER TOWN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ ALAN JACKSON</b> (© JIMMYE FARRAR)	3
50	61	66	<b>I DO</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ AARON TIPPIN</b> (© JIMMYE FARRAR)	51
51	54	53	<b>EVERYTHING I OWN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ VINCE GILL</b> (© JIMMYE FARRAR)	12
52	49	49	<b>LONG LONESOME SOUND</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ DOUG SUPERMAN</b> (© JIMMYE FARRAR)	54
53	55	60	<b>YOU STILL GOT ME</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LARRY SWEAT</b> (© JIMMYE FARRAR)	53
54	57	60	<b>WHY CAN'T YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LARRY SWEAT</b> (© JIMMYE FARRAR)	53
55	60	59	<b>MISSING YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ THE MAKERS</b> (© JIMMYE FARRAR)	55
56	65	—	<b>THE MAKER SAID TAKE HER</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ SAMMY KERSHAW</b> (© JIMMYE FARRAR)	57
<b>*** HOT RING DEBUT ***</b>					
57	NEW	1	<b>VIDALIA</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ KENNY CHESNEY</b> (© JIMMYE FARRAR)	57
58	NEW	1	<b>ME AND YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ REBA MCKENZIE</b> (© JIMMYE FARRAR)	58
59	NEW	1	<b>STARTING OVER AGAIN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ GEORGE DUCK</b> (© JIMMYE FARRAR)	57
60	NEW	1	<b>THAT WAS HIM (THIS IS NOW)</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TRAVIS TRITT</b> (© JIMMYE FARRAR)	62
61	NEW	1	<b>EVERY TIME SHE PASSES BY</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MICHELLE WRIGHT</b> (© JIMMYE FARRAR)	63
62	NEW	1	<b>MORE THAN YOU'LL EVER KNOW</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ STEVE AZAR</b> (© JIMMYE FARRAR)	64
63	NEW	1	<b>NODDY'S GIRL</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ JOHN BERRY</b> (© JIMMYE FARRAR)	65
64	NEW	1	<b>I NEVER STOPPED LOVIN' YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ TRACY LAWRENCE</b> (© JIMMYE FARRAR)	67
65	NEW	1	<b>MY MIND</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ FRAZER HARRIS</b> (© JIMMYE FARRAR)	67
66	NEW	1	<b>STARS OVER TEXAS</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ GARTH BROOKS</b> (© JIMMYE FARRAR)	17
67	NEW	1	<b>TANGLED UP IN TEXAS</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LINDA DAVIS</b> (© JIMMYE FARRAR)	33
68	NEW	1	<b>THE CHANGE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ PHILIP CLAYTON</b> (© JIMMYE FARRAR)	70
69	NEW	1	<b>A LOVE STORY IN THE MAKING</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ NEAL MCCOY</b> (© JIMMYE FARRAR)	71
70	NEW	1	<b>CIRCUS LEAVING TOWN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ STEPHANIE BENTLEY</b> (© JIMMYE FARRAR)	72
71	NEW	1	<b>HILLBILLY RAP</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ KENNY CHESNEY</b> (© JIMMYE FARRAR)	57
72	NEW	1	<b>ONCE I WAS THE LIGHT OF YOUR LIFE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ PAUL JEFFERSON</b> (© JIMMYE FARRAR)	73
73	NEW	1	<b>BACK IN MY ARMS AGAIN</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ LEANN RIMES</b> (© JIMMYE FARRAR)	74
74	NEW	1	<b>CHECK PLEASE</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ MARY CHESLEY</b> (© JIMMYE FARRAR)	37
75	NEW	1	<b>MISSING YOU</b> © JIMMYE FARRAR (D. J. SANDERS)	<b>◆ JEFF FOXWORTH</b> (© JIMMYE FARRAR)	48

Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to those records which attain 1000 detections for the first time. © Copyright 1996 by Country Music Association. All Rights Reserved.



# CARL P. MAYFIELD

## YOU DID IT AGAIN!

NOMINATED **AGAIN** FOR BILLBOARD/AIRPLAY MONITOR 1996 "SYNDICATED PROGRAM OF THE YEAR"

NOMINATED **AGAIN** FOR BILLBOARD/AIRPLAY MONITOR 1996 "LOCAL AIR PERSONALITY OF THE YEAR (WSIX/NASHVILLE)"

Sony Worldwide Networks ★ To Join Carl P. & the "P-Team" call 212-833-5400 ★ Fax 212-833-4994 ★ <http://www.swnetworks.com>

# Artists & Music

## European Tour Guide For Jazz Enthusiasts; Jack DeJohnette Brings Oneness To World

**HELP ON THE WAY:** During interviews, jazz musicians often refer to the importance of the European marketplace. From huge multi-artist bashes like the North Sea Festival to tiny club gigs in France, Germany, and Spain, there are plenty of options for performance. If we believe their rhetoric, the state of U.S. gigs and labels is severely limited in comparison, especially for those players who push the envelope with their improv. But how do first-timers get hooked up to the overseas scene? "The Euro Jazz Book," a new guide edited by Pascal Anquetil, has been issued by IRMA Publishing in France. It's thorough enough to connect all the dots regarding the business side of jazz life abroad. Labels, distributors, booking agents, promoters, managers, clubs, festivals, jazz journalists, jazz publications, musical and general news publications that cover jazz, jazz programming on TV, colleges that have jazz programs, jazz competitions, and publishing companies make up its almost 5,000 European contacts. Quite an index. "The Euro Jazz Book" lists for \$50. For more information, fax 212-875-8648.

**MOVEMENT:** Drummer Jack DeJohnette just concluded his first tour



by Jim Macnie

of the U.S. in six years in support of "Dancing With Nature Spirits" on ECM, released May 21. It's a largely improvised and thoroughly gorgeous disc. It's also a return for DeJohnette; he worked with ECM for most of the late '70s and early '80s. The members of the Oneness Group, DeJohnette's touring band, are pianist Mike Cain, guitarist Jerome Harris, and Ghanaian percussionist Joskin Larry. Having just returned from Argentina, Brazil, and Uruguay, the Oneness Group played the Heineken What Is Jazz? Festival at New York's Knitting Factory June 26 and the Montreal Jazz Festival June 28. DeJohnette then packed up and headed to Europe for festival trio dates with Keith Jarrett and Gary Peacock. Audiences in Belgium, Italy, Turkey, and France had a chance to take in their work (I guess DeJohnette need not dread "Euro Jazz" guide).

Columbus has a pair of aces up its

sleeve. Percussionist Leon Parker's "Black" and saxophonist David Sanchez's "Street Scenes" are due Aug. 20 and Sept. 10, respectively. The former finds a drummer known for his minimalist tendencies (he's liable to use only a kick drum, snare drum, and lone cymbal) breeding a maximalist web of rhythms. It's one of the summer's most novel tunes. Joel Dorn produced. "Street Scenes" is Sanchez's most articulate and expressive record to date, almost as captivating as his utterly engaging sound at the Knitting Factory during What Is Jazz?

Clarinetist Don Byron usually has something unusual up his sleeve. The Nonesuch recording artist just released "No-Vibe Zone" on the Knitting Factory Works label. It's a document of a live set at the well-known New York club that includes a night of music of Ornette Coleman's "VWU." Byron is a crucial part of the sonic melange found on guitarist Vernon Reid's "Mistaken Identity" on Columbia, released June 8. The former-*Living Colour* guitarist calls his new ensemble, a prog hip-hop outfit that makes room for Byron's clarinet, *Masque*. Another band that has found room to momentarily feature the clarinetist is the San Francisco-based President's Breakfast. The new "Bar P-Que Dali" out on the Dieci-xa label, is an abstract affair but is not without a compelling creative center.

**HATS OFF:** Two new festivals, featuring about 170 indoor and outdoor programs combined, kept New York hopping during the second half of June. But the kinkiest show of the stretch was heard in a club that had nothing to do with the JVC or What Is Jazz? اسپ. Pianist Danilo Perez sealed a crowd at Manhattan's Sweet Basil with tunes from his superb new "Panasonic" on Impulse! Especially inventive was a take of "Everything Happens To Me," where the pianist made everything possible "happen" on his instrument. Perez's talents were never in doubt, but his recent work is nothing short of extraordinary.

## Billboard

FOR WEEK ENDING JULY 27, 1996

## Top Jazz Albums

THIS WEEK		LAST WEEK	WEEKS ON CHART	ARTIST	LABEL & NUMBER/STRIKING LABEL	TITLE
						★ ★ ★ No. 1 ★ ★ ★
1	1	36		SOUNDTRACK	FRANCA 34071 R	★ Wrote it to 1. ★ LEAVING LAST YEAR
2	2	134		ELLA FITZGERALD	VERVE 51904	★ THE BEST OF THE SONGBOOKS
3	3	19		CASSANDRA NICHOLS	BLUE NOTE 3206 L/CAPitol	★ NEW MOON DAUGHTER
4	5	19		HERBIE HANCOCK	VERVE 52054	★ THE NEW STANDARD
5	4	59		SOUNDTRACK	MALPASO 45959 WARNER BROS.	★ THE BRIDGES OF MADISON COUNTY
6	6	19		JOE SAMPLE	WARNER BROS. 44182	★ OLD PLACES OLD PLACES
7	7	7		BOB JAMES TRIO	WARNER BROS. 45564	★ STRAIGHT UP
8	8	18		DIANA KRALL	ALL FOR YOU IN DEDICATION TO THE NAT KING COLE TRIO	★
9	11	6		JAMES CARTER	ATLANTIC 42420 NMG	★ CONVERSATION WITH THE ELEGANT
10	24	5		CHARLIE WATTS	PHOTONAL 41550 NMG	★ LONG RISE & FAREWELL
11	10	17		VAN MORRISON WITH GEORGIE FAME & FRIENDS	VERVE 52054	★ HOW LONG HAS THIS BEEN GOING ON
12	16	107		TONY BENNETT	COLUMBIA 66214	★ MTV UNPLUGGED
13	12	4		ELLA FITZGERALD	VERVE 52172	★ LOVE SONGS: BEST OF THE VERVE SONG BOOKS
14	15	3		ROYAL CROWN REVUE	WARNER BROS. 44625	★ MUSEY'S MOVIE
15	15	35		ANTONIO CARLOS JOBIM	THE GUY FROM JANEIRA, THE ANTONIO CARLOS JOBIM SONGBOOK	★
16	18	3		KENNY GARRETT	ATLANTIC 42420 NMG	★ PURSUADE: THE MUSIC OF JOHN COLTRANE
17	21	9		MARCUS ROBERTS TRIO	COLUMBIA 42541	★ TIME AND CIRCUMSTANCE
18	9	10		SOUNDTRACK	VERVE 52054	★ KANSAS CITY
19	14	7		MILES DAVIS	WARNER BROS. 44032	★ LIVE AROUND THE WORLD
20	17	17		TONY BENNETT	COLUMBIA 67149	★ HERE'S TO THE LADIES
21	22	12		LUIS ARMSTRONG	ACA VICTOR 48446	★ GREATEST HITS
22	NEW			TITO PUNIENTE WITH THE COUNT BASIE ORCHESTRA	TROPAZ 40344 NMG	★ JAZZIN'
23	115			BILLIE HOLIDAY	VERVE 521943	★ BILLIE'S BEST
24	20	12		DIANE SCHUR	GRP 9841	★ LOVE WALKED IN
25	26			DAVID SANDBERG	ELEKTRA 6115542G	★ PEARLS

## TOP CONTEMPORARY JAZZ ALBUMS

						★ ★ ★ No. 1 ★ ★ ★
1	1	31		QUINCY JONES	OWLETS 45416 NMG/IMP	★ 31 weeks at No. 1. ★ JAZZ CITY
2	3	189		KENNY G	ARISTA 18046	★ BREATHTAKING
3	2	4		NORMAN BROWN	MOJAVE 53045 MOTOH	★ BETTER DAYS AHEAD
4	4	18		THE JOHN TESH PROJECT	GSP 532125	★ DISCOVERY
5	5	35		BOBBY CALDWELL	SALMON 91061	★ SOUL SURVIVOR
6	6	36		RANDY CRAWFORD	BELMUSION 52421G	★ NAKED AND TRUE
7	8	40		BONEY JAMES	WARNER BROS. 45511	★ SEDUCTION
8	7	34		SOUNDTRACK	ATLANTIC 52913 OVERVE	★ GET SHORTY
9	9	4		ACOUSTIC ALCHEMY	GRP 9840	★ ARCABUM
10	10	12		HERB ALPERT	ALMA SOUNDS 80005 GREFFEN	★ SECOND WING
11	13	4		JERRY LOBER	VERVE FORECAST 53185 VERVE	★ STATE OF GRACE
12	12	12		SPYRO GYRA	GRP 9842	★ HEART OF THE NIGHT
13	12	20		RUSSE FREEMAN & THE RIPPINGTONS	GRP 9839	★ BRAVE NEW WORLD
14	14	32		JERALD DAEMTON	GRP 9829	★ THINKING ABOUT YOU
15	15	36		WILL DOWNING	MERCURY 526750	★ MOODS
16	17	20		GEORGE HOWARD	GRP 9839	★ ATTITUDE ADJUSTMENT
17	16	10		MARC ANTONIO	KVC 6020	★ URBAN GYPSY
18	19	15		RICHARD ELLIOT	BLUE NOTE 52163 CAPitol	★ CITY SPEAK
19	18	27		FOURPLAY	WARNER BROS. 45522	★ ELDIR
20	24	8		RAMSEY LEWIS	GRP 9843	★ BETWEEN THE KEYS
21	NEW			CAL BENNETT	GRADUATE TIME 2004	★ A STOLEN MOMENT
22	23	115		THE JOHN TESH PROJECT	GSP 52913	★ SAK BY THE FIRE
23	21	13		DOC POWELL	DISCOVERY 77037	★ LAID BACK
24	18	17		EARL KLUHL	WARNER BROS. 45584	★ SLODDEN RIVER OF ENERGY
25	24	54		THE JAZZMASTERS	JVC 2041	★ THE JAZZMASTERS

© Albums with the greatest sales gains this week. ★ Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ★ Retail certificate for sales of 1 million units with each additional million indicated by a numeral following the certification. All albums available on cassette and CD. ★ Asterisk indicates vinyl only. ■ Indicates past or present Neustreet 538. © 1996, Billboard/BPI Communications, and SoundScan, Inc.

**GORDON SLOAN DIAZ-BALART**  
Marketing and Public Relations

Congratulations

International

Pop

Jazz

Vocalist

**LAURA BRADLEY**  
on the release of her debut CD  
"first time"

Produced by Julio Brigante, Jr.  
For information contact  
Bagge Productions, Inc.  
[305] 255-5269  
e-mail: laurabradley@aol.com

available at Spec's Music in Florida and Puerto Rico  
and HMV in Manhattan

**STOP...  
LOOK...  
ADVERTISE -  
IN  
BILLBOARD's  
CLASSIFIED  
SECTION  
1-800-223-7524  
FAX: 212-536-5055**



# Jazz

THE BILLBOARD SPOTLIGHT



PHOTO © PETER BROWNE MACOMBER / PORTLAND, MAINE

Copyright © 1998

# MoJAZZ: Music

By Ruth Adkins Robinson

When champions stand tall in the sunlight of an Olympic moment, time seems to expand and shrink simultaneously. All the days of struggle and sacrifice slip away in a golden moment of triumph.

The past seems to have raced by so quickly and this moment extends into forever—pass the playing of the anthem, past the awarding of the medal, pass the wild cheering of the emotional crowd. These memories race onto the pages of history and are cherished by the next generation in search of heroes.

This summer some young champions of jazz stood in a history-making Olympic moment. Close by the five-ring symbol of the Olympiad, MoJAZZ Records celebrated the release of the Official 1996 Olympic Games Jazz Album, entitled *People Make The World Go 'Round*.

The Olympics end up epic in scope, but it all begins with determined, individual people who battle against all odds to achieve greatness. People like the young torchbearers at MoJAZZ. People who dream hard and work hard *do* make the music world go 'round. For the young general manager of the label, Bruce Walker, it's been both grueling and gratifying, rising to the challenge of setting his own 'personal best' to move jazz away from the traditionally smallish segment of the consumer marketplace who embrace the genre.

What was the gameplan? The concept became one of changing the way the world looked at jazz. Walker wanted to present a New Face of Jazz—changing what the world saw and heard—making it more accessible. That's the Olympic-sized dream of all the Motown/MoJAZZ team.

That team includes prime booster Andre Harrell, pres/CEO who says "Back in the '60s and '70s, Motown changed the way the world looked at black music. In the '90s, MoJAZZ is paralleling that history by enlarging the art form's scope and accessibility." Steve Corbin, Motown's executive vp and g.m. is a major supporter of the efforts MoJAZZ is making. "MoJAZZ is visionary both from a creative and an executive point of view. This label is a major player in making Motown history."

The entire MoJAZZ team contributed to *People Make The World Go 'Round*. However, Melvin Witten, dir. of

international marketing, was key in bringing the Olympic album to fruition. Witten says, "As coordinator of the Olympic Games Jazz Project, I feel that we are in a position to show the world MoJAZZ is not only a name but its own genre of music. With the leadership of Bruce Walker, we are blazing new trails in the Jazz arena by blending adult contemporary music with urban undertones."

Walker and his team at MoJAZZ embraced the concept that jazz music could routinely sell gold and set out like the most challenging of relay races to break those records and break down those walls, while building a bridge. It is a bridge artists can cross to blend all their influences and musical expressions.

Everybody at MoJAZZ likes to break records as they head for gold. They enjoy the competition. Walker says, "the essence of competition is the essence of life. I've been an athlete for as long as I've been a musician." He's not alone. He's in the company of champions.

In fact, how many labels can boast an authentic Olympic Gold Medalist on their artist roster? In 1984, as "The Star Spangled Banner" soared into the Los Angeles skies above the Coliseum, Waymon Tisdale bent his head to the heart-tugging emotion, felt the ribbon holding his Olympic Gold Medal as it settled against his chest and took his place in history. Waymon's first LP for MoJAZZ, was the successful *Power Forward*, containing "Summer Breeze." The Olympic album contains a remix version of the single, given added depth and lustre with the angelic alto of Lalah Hathaway and the dramatic vocals of Motown's Big Bub.

The premier artist on MoJAZZ was guitarist Norman Brown, who thinks MoJAZZ was "created just for me." Brown says he'd been to



BRUCE WALKER



NORMAN BROWN



Ronee Martin

# For HEROES



Lionel  
HAMPTON

all the other record companies who "loved my music, my playing and my performing, but nobody would sign me." Chalk that up to the purists and traditionalists who want to keep jazz inside some strict, imposing guidelines. But

MoJAZZ took a chance on Norman's blend of R&B and Jazz.

He delivered, the gifted guitarist defied all the odds any unknown faces. With the first two albums, *Just Between Us* and *After the Storm*, he spent over 100 weeks on the Billboard Jazz Chart, won '93s Jazz Artist of the Year at Impact Magazine, was voted '94s Jazz Album of the Year winner at the Soul Train Awards and has sold over 700,000 albums. Impressive numbers!

That was just the beginning. The title single from his newest, self-produced LP *Better Days Ahead* (included on the Olympic project) has just become the most added single at NAC radio; he's scheduled to join the prestigious ranks of performers in the debut week of the wildly anticipated club, Billboard Live, August 6 on L.A.'s Sunset Strip and he's sure

to be inviting everyone to come along on the night's "emotional journey."

Newly signed and guaranteed to enhance and expand the New Face of Jazz is Lalah Hathaway. This daughter of the legend delivers jazz at its finest, melding musicianship and vocal ability into an unstoppable combination. She says, "Jazz is one of the things that's true to the soul. If I'm playing, it's like a stream of consciousness conversation. It's real and spontaneous and alive with energy."

Two young men on MoJAZZ certainly helped the label push the envelope in both substance and style. Impromptu2 is the pairing of jazz trumpet player, arranger, vocalist Johnny B with rap/scat vocal stylist Sean E. Mac. The duo

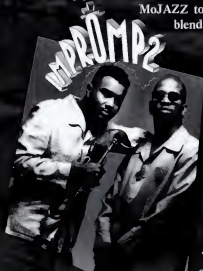
recently performed for President Bill Clinton and a host of appreciative dignitaries during the Olympic Torch Ceremonies at the White House. The twosome, who will be performing for the athletes at the Olympic Village on July 25, are currently shooting the video for their song contained in the Olympic album, "Can't Nobody." The Olympic athletes will also be treated to music performances from Norman Brown on July 24 and Waymon Tisdale on the 25th.

Imagine how many people will see this New Face of Jazz! Over the past two years, the label has been making forward movement in its goal of worldwide awareness. This summer, MoJAZZ will seep into the global consciousness by providing jazz music for Olympic programming. The Olympics reach an estimated worldwide audience of 3.5 billion. There will be approximately 3 million daily visitors to the Olympic Village.

Some of the music those visitors will hear will come from other MoJAZZ artists included on this album. Writer, producer, arranger, guitarist Daryle Chinn's first album entitled *From The Heart* is filled with energy and up-tempo messages of love; Trumpeter Pharez Whitted latest album *Mysterious Cargo* covers the globe, from an African vibe to an old jazz standard that "we turned around completely." Dean Phil's music is all about love, delivered primarily via ballads, but there are some mid-tempo cuts in his new project for MoJAZZ. Lovely singer Ronce Martin's first album, *Remember*, is due next month. The single "Good To Be Loved," will reveal a singer of intense emotional depth and commitment. The legendary Lionel Hampton also contributed to the Olympic album with an ethereal single, given vocal magic from the amazing Chaka Khan, entitled "Gossamer Wings."

At each Olympic Games, new faces emerge to carry the torch into history. Count on MoJAZZ to carry the New Face of Jazz into history—because MoJAZZ makes music for heroes.

LALAH  
Hathaway



Waymon  
Tisdale



# Bayou Grooves, Venacious Cacophony & Fine-Tuning The Future

Jazz right now

BY JIM MACKIE

It's see, it was Karen Carpenter who sang "Yesterday Once More," the unofficial theme of the regret that has dominated the last eight or nine months of commercial-jazz chart action. Does that make her one of the cats?

From "The Bridges of Madison County," with its Johnny Hartman seductive ballads, to the rampant, stompin' 1930s fireworks in "Kansas City" to the wry, romantic noir at the center of Charlie Haden's "The Time Is Now," there has been a steady genuflection toward all things vintage.

Though built on a deep creativity, Cassandra Wilson's ascension is one that is brimming a modern resonance to ancient material. As I write, her "New Moon Daughter" has sat at No. 1 for nine weeks. Though more inventive than much of the competition, the disc is emblematic of the current jazz vibe. Why? Because it contains tunes that we have in our head—a very sizable "we." If you glance at the SoundScan figure (sure to be approaching 100,000 by the time you read this). This is a vocalist's epoch for sure. And audiences don't care if you're from Popoville or Jazz Acres as long as you're singing a tune they know. Sting crooned Tim Panley chrysothrin on "Leaving Las Vegas." Up the chart, Van Morrison growled through ironic jump tunes. Up the chart, Diana Krall scatted a scald of Nat Cole pieces. Just fine. Etta James got sophisticated. Rachelle Ferrell soared and glided. Each did wonderfully. Cassandra dips into U2, the Monkees and Neil Young. In a way, all this nostalgia seems to make Boney James and Quincy Jones, who aren't doing bad over there on the Contemporary charts themselves, sound bad.

Of course, comparing the acoustic jazz realm to the contemporary stuff is pointless, an apples-and-oranges deal. The reason contemporaries get over has little to do with content—their music is based on sound and feel. Making sure that pleasurable pecking is wedded to buoyant grooves, it's not about making waves, it's about riding them. They don't call it smooth jazz for nothing.

But maybe a shift is on. Four electric keybasters have returned to acoustic music of late. While Fourplay's "Elixir"

had enough creative stamina to live on the charts for 40-plus weeks, member Bob James also went back to an acoustic jazz trio for his Warner Bros. disc, "Straight Up." And Joe Sample's "Old Places Did Faces" found the ex-Crusader combining aesthetics by making swing sound funky. Llewellyn, George Duke unplugged and got orchestral with his "Muir Woods Suite." Throw in Herbie Hancock's dip into acoustic instruments (and pop tunes) and you've got a bona fide trend.



Wilson brings modernity to ancient material.

Of course, real rats don't show up much on the Billboard charts, because, generally speaking, experimentation isn't compatible with commerce. Which is why King Fishy Trey Anastasio's progged-out "Summer To The Air" disc (with its Sun Ra alumnae, downtown New Yorkers and curvaceous cacophony) is seen as a relatively exciting blip on the screen by those who like their sounds a bit more euphratic. These days, records of wholly original material sometimes wind up taking a back seat to concept discs.

## MILLIONS FROM TRIBUTE

As detailed in last summer's Jazz Spotlight, tribute records are a solid marketing play used by majors and minors alike. Verve showed most labels the way with the left-field success of Joe Henderson's 1991 Bill Strayhorn nod, "Lush Life." The well-converted project took a respected alto-arr and turned him into a commercial goliath. In these little wonder why imitation has become the sincerest form of flattery?

An abundance of tributes has turned the form into a marketing staple.

Coltrane is most often the deity of choice. Kenny Garrett and Pat Metheny recently went to essay Trane's tunes on Warner Bros. "Pursuance." Bob Mintzer took some of the master's pieces into large-ensemble territory on DMP's "Big Band Trane," and visible on the horizon is trombonist Conrad Herwig's Latin version of Trane, on the Astor Place label. Even huge names like Chick Corea believe it to be an aid. The pianist is leading an all-star cast (Ray Hynes, Josh Redman, Wallace Roney and Christian McBride) in an homage to Bud Powell's tunes at national festival dates all summer long. But the phenomenon of tributes tacitly raises another question of the day. Are there more great players than there are great writers?

## COMPLICATIONS: BIRTH-RATE RISE

Also interesting of late have been the repackaging campaigns of the majors. Jazz may be a music of zealots, folks who are generally knowledgeable regarding the particulars of their favorite sounds. But zealots also own the music, so to move existing catalog and target newcomers, compilations are constantly being born.

One 35-year-old acquaintance recently asked if I knew what Duke Ellington did the song "Sophisticated Lady" was on. Several, right? But she just wanted that tune, didn't care about the interpretation or the band members. She's a rep of the demographic that campaigns like Columbia's "This Is Jazz" are aimed at; i.e., the neophyte listener who knows they've heard the name Thelma Houston before, but has no idea what instrument he plays. There might be more of those people than we realize. Several of the initial 30 offerings from the series have made it to the charts. RCA is also involved in the compilation game right now. Their 10-title debut of a "Greatest Hits" series includes work from the biggies—Ella Fitzgerald, Billie Holiday, Armstrong, Waller, etc.—and was born to give newcomers a primer to go by (or is that to go by?).

It's slightly odd that, during an era that some industry personalities claim is overly flooded with product, genre hits-packets would seem a blessing. To

Continued on page 48

# Artistic Licensing

Nowadays, labels needn't sign artists to put out records. If an imprint wants to increase the number of its releases, calling titles from foreign labels is an increasingly popular option.

BY JIM MACKIE

Tally the numbers of jazz artists in flux, and you'll realize that AAR work can be a cash crop. Some players fit from label to label; some have no home at all. Establishing and maintaining a stable of performers takes foresight, plenty of dough and a fair amount of luck.

But labels needn't sign artists to put out records, if an imprint wants to increase the number of its releases, cutting titles from elsewhere is an option.

Sources vary. Overseas companies, stateside competitors or corporate cousins are all viable options. What seems ordinary in one market takes on significance in another, and one company's forgotten disc is another's rarity.

In today's ultra-tight commercial landscape, the process of licensing rights to a jazz title is an increasingly effective way to bolster one's catalog.

Jerry Gordon, VP of the Philadelphia-based Evidence label, knows about the advantages. Evidence brings in about 30 titles from elsewhere over a given year. "People do it because it costs a lot to make a jazz record," he says.

"With a jazz session starting around \$25,000 or \$30,000, it becomes hard to make back your money. The advantage of licensing is releasing good pieces without paying a lot."

Donald Elman, director of jazz for Koch International, says that licensing is perfect for a company that has small resources. Koch has recently put out vintage records licensed from Sony Music Special Products, including trumpeter Johnny Coles' "The Warm Sound," Herb Ellis & Stuff Smith's "Together" and John Handy's "Live At The Monterey Jazz Festival." Each was initially issued during the early 1960s.

"In the past, most licensing was done for individual projects," says Elman. "Someone might be compiling a Rodgers and Hart disc and need to round out with a particular Ella Fitzgerald track. But these days, whole records get released."

Elman looks for things that he fondly remembers and knows aren't currently CD. "If it looks like a major is without plans for releasing it, we make a request. That's how the Handy project began. It was my fav record as a kid."

Koch's acquisition rate is far from 100%; they're regularly shut down for titles. Art Blakey's early 80s classic, "Illusions," was denied by Evidence. So was Joe Henderson's "Ancient Dynasty," perhaps because it contained work by current hot property Joe Henderson. Some obscure records by Cannonball Adderley were also turned down.

"Anything to do with jazz that Capitol comes through us," says Tim Eevered,

Blue Note's VP of marketing. "and we simply don't license out entire albums domestically. You see our resumes—we like to do it all ourselves. We have an efficient way of putting them up and getting them done."

Blue Note has allowed restricted licensing rights to the esteemed mail-order-only company Mosaic. Mosaic's boxed set of Thelma Houston's Blue Note recordings was for vinyl rights only and had a "limited time and quantity," reminds Eevered. When the time constraints ended and copies were sold out, Blue Note issued its own Monk set, on CD.

## LABELS SHARE COSTS

Blue Note acts much more as a licensor than a licensee; a stream of requests steadily flows its way. But Blue Note has endeavored its own catalog of glazing titles from elsewhere. It participates in an international-release agreement with the Japanese something else label, "a sister company owned by Toshiba EMI," according to Eevered. "It broadens the spectrum of music we put out," he assures. "We look for something that complements our sound. Something that does not necessarily compete with what we're releasing already." The latest disc to hit the racks is the sound of pianist Juriko Omish's "Phano Quintet Suite." "She's under contract to something else," explains Eevered, "and we merely act as a domestic conduit. Costs for breaking the artist shared, so if we would share costs, if one of our artists were touring elsewhere."

Other titles from EMI affiliates are channeled through Blue Note as well—Holland-based vocalist Denise Jamnath's "I Was Born in Love With You," for example. Cuban pianist Gonzalo Rubalcaba's Blue Note titles came through something else as well; work restrictions between the communist island and the U.S. blocked his signing to Blue Note proper.

The Blue Note/something else arrangement—based on being part of a global corporate family—is not unlike the deal that Verve uses to augment its annual release schedule. Titles from the mother company, Pianist Rodney Kendrick's superb new title, "Last Chance For Common Sense," proves how important this relationship is.

## JAPAN VALUES JAZZ

Evidence Records, which has a roster of artists that includes pianist James Williams, drummer Ray Peterson (whose early work came

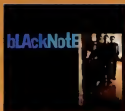
Continued on page 38



# Impress your friends with your good taste.



Danilo Perez  
**PANAMONK**  
IMPD-190



BlackNote  
**NOTHIN' BUT  
THE SWING**  
IMPD-177



Horace Silver  
**THE HARBOP  
GRANDPOP**  
IMPD-192



Diana Krall  
**ALL FOR YOU**  
(A DEDICATION TO THE  
NAT KING COLE TRIO)  
IMPD-192

Action on Impulse





**BLUE NOTE!**

CASSANDRA WILSON / NEW GROOVES / RENEE ROSNES / THE BLUE NOTE ALL-STARS / BOB BELDEN - SHADES OF BLUE / CARNEGIE

CASSANDRA WILSON / NEW GROOVES / RENEE ROSNES / THE BLUE NOTE ALL-STARS / BOB BELDEN - SHADES OF BLUE / CARNEGIE HALL JAZZ BAND / CHARLIE HUNTER / PAUL JACKSON JR. / RICHARD ELLIOT / RAY BARRETTO / PIECES OF A DREAM / JAVON JACKSON / GREG OSBY / MARCUS PRINTUP / SONNY FORTUNE / JACKIE McLEAN / THE DOKY BROTHERS / MICHELE ROSEWOMAN / CAECILIE NORBY / GERRY MULLIGAN - COMPLETE QUARTETS WITH CHET BAKER / LEE MORGAN - LIVE AT THE LIGHTHOUSE

# DESTINATION... GROOVIN' HARD SINCE 1939

*Coming this fall:*

THE COMPLETE BLUE NOTE RECORDINGS OF DEXTER GORDON (6 CDs) / DIANNE REEVES - THE GRANO ENCOUNTER with James Moody, Clark Terry, Toots Thielemans and others / JOE LOVANO - THE MUSIC OF FRANK SINATRA / THE CONNOISSEUR SERIES - TWELVE MORE TITLES IN THE MOST ACCLAIMED REISSUE PROGRAM IN JAZZ, INCLUDING BLUE NOTE'S "LOST LEGENDS" - THE RAREST OF THE RARE!

FOR A CATALOG OR MORE INFORMATION, WRITE TO US:  
Blue Note Records 1290 Avenue of the Americas - 35th floor New York, NY 10104





# EXPERIENCE THE GLOBAL NETWORK FOR JAZZ™



*A constantly evolving online Jazz experience in  
an exciting multimedia environment.*



Easy to use, comprehensive and entertaining, JCS features music, videos, bios, discographies, master classes, live chats, BBS, CD reviews, editorial features and is the official web site for International Jazz Educators Association (IAJE) and JazzTimes Magazine. JCS also offers the ability to purchase from a vast selection of recordings and jazz collectibles.

[www.jazzcentralstation.com](http://www.jazzcentralstation.com)



ENTERTAINMENT  
A DIVISION OF N2K, INC.

55 Broad Street • New York, New York, 10004 • Phone 212.376.5555 Fax 212.742.1755  
INFO@N2K.COM

### GIGGING THE STORES

Continued from page 40

popular, due to radio play—and really, we don't want to have anyone here without there already being some buzz.

"We got about 100 extra people into the store; we try to catch them after work, but it's hard, because our jazz customers are in their 30s and 40s, with family responsibilities, and it's 6 p.m., dinner time. With Pamela, we put 'Sardness' on softly, and she played along. It sounded kind of cool."

"It was already among our top five sellers for three months," he reports. "It would have been hard for her to sell even better. But in store performances can push a CD from being in our top 20 to our top 5—and once an artist does it, sales are guaranteed for months to come and CDs to come."

### PROFITABLE BORDERS-CROSSING

Columbia's Gore concurs that in-store performances can give albums that have been available for months a second wind, even leading in to the artists' next releases. "When Marcus Roberts went out on his two-week Borders spree, his trio album of Gershwin interpretations had already been out seven months. I remember in White Plains, I think, they had 200 people turn out and sold 110 copies

through the one gig! That was encouraging."

"We've had good experience with in-store gigs on weekends," says Jim DeJong, jazz buyer for Tower Records, Lincoln Park in Chicago. "We've got a good space, a large store, and we're on the second floor with an area in the front, facing the street, where we put up an 8-by-8 stage. We've got a little Peavey sound system, and it's all we need."

"There's an investment of our time, it's definitely work supervising the logistics, and you've got to let your customers know about the event at least nine or 10 days in advance so they adjust their shopping schedule. But face-to-face pays off in the long run. Especially when our sales staff gets exposed to good artists, is truly impressed by what they've heard and afterwards can respond to customer queries honestly and enthusiastically."

"Of course, we've got an urban clientele. We sell some contemporary, new age and commercial jazz but also a lot of deep catalog: Cannonball Adderley, John Coltrane and Miles, Miles, Miles. It's hard to get them to do an in-store," he says dryly of the jazz jazz superstars, "but if they did, it'd support new product, I'm sure we'd dig youngsters." ■

**PARIS**—In recent decades, France has nurtured several great jazz pianists—from Martial Solal to Michel Petrucciari—who brought a new approach to the instrument. A new generation of pianists has emerged recently, with Jacky Terrasson and Laurent de Wilde at the forefront.



Pianist Laurent de Wilde

Laurent de Wilde is widely considered as one of the rejuvenators of the French jazz scene. Influenced by Herbie Hancock, Miles Davis, Ahmad Jamal and Thelonious Monk (about whom he recently wrote a book), De Wilde was born in the U.S. in 1960, when his father



was working for the French embassy in Washington, D.C. He went to one of the most renowned universities in France—Ecole Normale Supérieure—before considering a career in jazz. "The Back Burner," De Wilde's fifth album (and first for Sony Music), was greeted by rave reviews in the French press when released at the end of 1995. It was recorded in New York with Eddie Henderson (trumpet), Antonio Hart (sax) and a rhythm section consisting of Ira Coleman (bass) and Billy Drummond (drums). His music is full of vitality, and he is the one who, in Miles' words, would only play "the notes that count." Although he has proven to be a brilliant composer, he likes to take on some old standards, such as "Besame Mucho" or "What Is This Thing Called Love," and give them a personal treatment. Last year, De Wilde received the Django Reinhardt Award from the French Academy of Jazz for his recordings. Sony reports that "The Back Burner" has sold 6,500 units in France. Sony Jazz product manager Piemo Michelen says the label's priority is to develop De Wilde's career internationally. "It is our first local signing and it's a long-term commitment," says

Michelen. "We are lucky to have a multi-talented artist, who not only plays music but also writes books. He also has that dual culture—French and American—which gives him a very interesting look at things." —EMMANUEL LEGRAND

**HAMBURG**—Klaus Doldinger has been a key figure on the German jazz scene for over 30 years. Born in Berlin in 1936, Doldinger has had a major influence on the development of European jazz as a skilled jazz, R&B and fusion musician. Tours with Passport, his group of over 25 years, have taken him to America, Asia and Australia. He has performed with jazz, fusion and blues legends such as Les McCann, Stan Auger and Buddy Guy, at a total of over 1,500 concerts. Klaus Doldinger is also a permanent guest at the prestigious Montreux Jazz Festival. WEA managing director Gerd

Continued on page 44



Saxist Klaus Doldinger

# wired to the pulse of Jazz

White Elephant

Philip DeBruy

Chartbusters!

An American Diary

Steps Ahead

George Garzone

Mike Mainieri

Rachel Z

Myron Walden

Marc Antoine

check out our website <http://www.nycrecords.com>

distributed by: INDIE United States • Amiga Sweden • Norway Denmark • Arts Czech Republic • Bart Co. Poland • Choclo Music Belgium • Comp Ltd Ukraine • Discos Enfoque Spain • Distributors

Aponte Puerto Rico • Diversa Music System Australia • Estuario Uruguay Paraguay Argentina • Full Lady Philippines • Fusions III Canada • Multiton Germany • R&B Italy • JapZet Ghana • Jazzite Israel • Mesa Music Taiwan • New Note United Kingdom • Phonag Switzerland • Prime Mart South Korea • Redaz Hungary • R&D Ltd. Turkey • Shun Cheong Hong Kong • Street Legal New Zealand • Union Austria • Vaska Singapore Malaysia • VideoArts Music Japan • WMD France

e-mail Mike Mainieri • President at [mmvibe@earthlink.net](mailto:mmvibe@earthlink.net)

+ NYC page @ Jazz Central Station

NYC Records Tel (212) 627-9426 Fax (212) 633-9773 Toll-free (800) 266-4NYC

[illegible]

 FREE CATALOG: Concord Records, P.O. Box 845, Concord, CA 94522 PHONE (510) 682-6770 FAX (510) 682-3508 <http://www.aent/concord>





## PASSPORT DOES



Susannah McCorkle  
Easy To Love: The Songs  
Of Cole Porter  
coj 4696



Sergio Salvatore  
Always A Beginning  
coj 4704

Scott Hamilton  
My Romance  
coj 4710

Martha Lavin  
with Paul Smith (piano)  
A Celebration Of Pia  
cab 5021



Karin Allyson / Collage  
coj 4709

Nnenna Freelon / Shaking Free  
coj 4714

Bill Evans / esp  
esp 63650

Trilok Gurtu  
Bad Habits Die Hard  
cmp 80

CMP



Joe McBride  
Keys To Your Heart  
hu 3035

Pamela Williams / Saxtress  
hu 3034

Tania Maria / Bluesilian  
tkm 5003



The Robert Miller Group  
Prisoners Of Love  
th 32004



David Benoit / To: 87  
mgn 2001

Bryan Savage / Cat Food  
ela 8104

"High energy jamming with mouth watering melodies galore." - J. Wickan, Jazziz.

ELATION



1-800-334-3394

YOUR TICKET TO FIRST CLASS DISTRIBUTION.

### GLOBAL PULSE

Continued from page 42

Geibhardt explains Klaus Doldinger's success like this: "The spirit of creative development, stylistic boldness and pleasure at making music form the basis of Doldinger's music even in the 28th year of Passport's existence." Passport has always been something of a nursery for up-and-coming young German musicians, and has enjoyed decades of success, and the well-known drummer Curt Cress. Doldinger was originally signed to WEA Germany by Siegfried Loch, today president of jazz label ACT Records, and his new WEA album, "Passport To Paradise," is his 21st for the company. It contains 11 new Doldinger compositions and proves that his group is still taking new paths in jazz. Says Geibhardt, "It's an album in the best Passport tradition, stimulating and of the highest musical order." Doldinger's studio album, "Street Of Dreams," has been released in the U.S. on the Mesa/Bluemoon label. It was Doldinger's dream to record songs with numerous old and young jazz greats. Joining him on the album are Tommy Flanagan, Roy Ayers, Don Alias, Victor Lewis and Charnett Moffett. Says Doldinger, "For me, 'Street Of Dreams' is proof that jazz is a valid international language. I had not played with any of these musicians before, but this did not prevent us from communicating perfectly from the outset."

—WOLFGANG SPHR

MELBOURNE—When former Warner Australia managing director Philip Morlock set up the Origin label to market jazz and ambient works, Melbourne pianist Paul Grabowsky was one of the first artists he contacted. "He's one of the most open-minded musicians I know," Morlock says, "and he fitted in with our 'long shelf-life' approach to our records." The albums "When Words Fail" by the Paul Grabowsky Trio and "Ringling The Bell Backwards" by the contemporary jazz Australian Art Orchestra with whom Grabowsky is touring India (in October) have registered sound sales and interest from Europe and Japan. Grabowsky, meanwhile, believes diversification is the key to longevity. "Coming from a jazz background, I have learned to think very quickly," he says. "The more flexible you are, the more your services will be called upon by a greater amount of clients." He has written for a solo album by rock veteran Ross Wilson; performed back concertos with the Adelaide Chamber Orchestra; composed and arranged for film, TV and live theater; been commissioned for operatic works by the Adelaide Festival and the Western Australian Opera; and appeared this spring at the Bogota Arts Festival in Colombia with theatrical performer Robyn Archer. A descendant of Polish aristocrats who fled to Scotland in the 18th century, "Count" Grabowsky started to play piano by age 5. After classical piano training, he moved to Europe to study and teach jazz. He returned to Australia in the mid-80s and set up a production facility, Grabsonnd, with brother Mike to "provide music for weddings, parties, anything." In June, he began producing and co-presenting a 14-part TV series called "Access All Areas" for young musicians.

—CHRISTIE ELJZER

# NOW

Modern Day Jazz Stories

COURTNEY PINE

JOHN McLAUGHLIN

The Promise

SHIRLEY HORN

The Main Ingredient

The New Standard

HERBIE HANCOCK

PHAROAH SANDERS

Message from Home

CLARENCE CLAYTON

GATEMOUTH BROWN

CHARLIE HADEN

New Is The Hour

Number Two Express

CHRISTIAN MCBRIDE

KANSAS CITY

Original Soundtrack

Gumbo Nouveau

NICHOLAS PAYTON

ANTONIO CARLOS JOBIM

Antonio Carlos Jobim and Friends

Last Chance for Common Sense

RODNEY KENDRICK

JEFF LORBER

State of Grace

# NEXT

Remixed

INCOGNITO

Deep in the Blues

JAMES COTTON

SERGIO MENDES

Oceanic

ORNETTE COLEMAN

Sound Museum

Lay Your Hands on Me

ART PORTER

RED HOT + RIO

Triptical

BEN NEILL

JOHN SCOFIELD

Quiet

CHRIS BOTTI

CAUGHT Original Soundtrack

PACO DE LUCIA

The Guitar Trio

AL DI MEOLA

JOHN McLAUGHLIN

Shade of Jade

JOE HENDERSON BIG BAND

Positive

THE GRASSY KNOLL

BETTY CARTER

I'm Yours You're Mine

A Verve Christmas Album

JAZZ FOR JOY

MOSE ALLISON

Tell Me Something;

GEORGIE FAME

A Tribute to Mose Allison

VAN MORRISON

BEN SIDRAN



# ALWAYS

The Best Jazz Is Played With

# VERVE

© 1998 Verve Records, Inc.

visit us at [www.verveinteractive.com](http://www.verveinteractive.com)

# JAZZ

**MVD**

**1000's of Music Videos available!**  
**Best in JAZZ, BLUES, lots more!**

**MUSIC VIDEO DISTRIBUTORS**

O'NEILL INT. CTR., 1210 STANBRIDGE ST., NORRISTOWN, PA 19401

CALL NOW **800-888-0486** VHS - LASERDISCS OVER 6000 TITLES

## WHITE BOYS

Continued from page 40

ecstasy. A musician who worked on these sessions said that sitting there, surrounded by that sound, could make you cry.

Evans was, without question, the finest arranger for jazz band after Ellington, and, like Ellington, eschewed section work for mix-and-match—clarinet against brass, French horn against

saxophones. Undoubtedly, no more intricate arrangements have ever been written in jazz.

In August, Sony Legacy will release a six-CD boxed set, "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings."

What you get on these six CDs is everything Davis and Evans ever committed to tape, except for live concert performances. And committed to tape is the operative phrase. Producer George Avakian takes credit for the concept in the accompanying booklet, even though there

have been reports of a letter Miles wrote to Bob Weinstock of Prestige outlining "Miles Ahead" and asking, if Weinstock could not do the project, could he suggest a company that could. Likewise, Avakian takes credit for

"Sketches Of Spain," which earlier accounts base on Miles playing the Modern Jazz Concerto that is the centerpiece of all this music for Edward Kauter's 1955 *Concerto De Aranjuez* was a new piece at the time.

What the accompanying notes dwell on obsessively is the splicing and compiling from different takes that resulted in this music; scarcely a complete take in the whole set. Glenn Gould would have loved George Avakian. What you get is the albums as they were released, followed by outtakes and partial takes, some heretofore legendary music—such as what Evans and Davis wrote for a Laurence Harvey-produced play called "The Time Of The Baracuda," and two rehearsal tapes, with unprintable quotes from Miles and what might be the unrepentant germ of the entire set: a complete run-through of the *Rodrigue*, 16 minutes and change, with no solo part—Miles is listening, to see where he'll fit in. The set is aimed toward the scholar and completist, but it's indispensable. This music couldn't have been in the can for 40 years—it's far too fresh.

On the boxed-set front, there is good news for Bill Evans fans. He seems to have had his own version of Dean Benedetti, the guy who kept following Charlie Parker around and taking firm. This was a man named Mike Harris, who, upon first hearing Bill Evans at the Village Vanguard, bought, not a stack of Bill Evans records, but a tape recorder and a large purse for his wife. They returned several times, to both the Vanguard and the Village Gate, and recorded Evans with five different drummers, including Jack de Johnette, and, with the exception of a few tracks, Eddie Gomez on bass. Orrin Keepnews, who produced Evans' classic Riverside albums, is preparing what he thinks will be an eight-CD set for fall release. The sound is from Onnette Coleman, and when ever else he can find what he needs, is at his best on a two-CD set, "Live At The Village Vanguard," on Blue Note, which contains music by two different quartets, one of which includes the highly-touted trumpeter Tom Harrell, who also has his own new release on RCA. Lovano and Schuller will be collaborating on the soundtrack for a Showtime movie called "Face Down," starring Joe Montegna and written and directed by Thom Eberhardt. Studios of "Mickey One," the offshoot of the Stan



## Life is a lot like jazz...

MOJO RECORDS



Joe McBride KEYS TO YOUR HEART HUCD 3035



Roberto Perera HARP AND SOUL HUCD 3036



Eric 'Scotch' Scortia VITAL ORGAN HUCD 4006



Pamela Williams SAXTRESS HUCD 3034

**It's best when you improvise.**



U.S. retailers call 800-334-3394

**HEADS UP INTERNATIONAL LTD.**

P.O. Box 976 Lynnwood WA 98046 USA  
206.349.1200 Fax 206.349.1166 <http://www.headsup.com>

COPYRIGHT BY E. WYNN VOGEL, 1995

SONG TITLE: A DIAMOND AS BIG AS THE RITZ



## I'M A SPOTLIGHT WAITING TO SHINE IN WORDS & MUSIC

TO: TONY BENNETT (WE DID LUNCH, NYC, MAR., 1993), MICHAEL FEINSTEIN, MEL TORMÉ, LINDA RONSTADT, BOBBY SHORT, STEPHEN SONDHEIM, BARBRA STREISAND, QUINCY JONES, NATALIE COLE, BARBARA COOK, MARIAH CAREY, ALL OTHERS...

IF YOU CHANCE TO READ THIS-REMEMBER WHEN YOU NEEDED A BREAK? A JUMP-START? THE LEAN TIMES? I'M IN MY TWILIGHT YEARS (age being only a number, mine's unlisted). I WRITE POP/STANDARD (In Gershwin, et al, mold) WITH LYRICS TO MATCH.

**HELP!** I need a break. I want a confirmation and recognition of my talents and abilities more than mere fame. Will you look at and listen to my works? Also: Publishers, Recording Firms, Producers, A & R Persons, Agents, Corporate Sponsors, Investors In Creative Genius: (I'm also an author, poet, artist, et al).

E. WYNN VOGEL, 1865 - 77TH STREET • BROOKLYN, NEW YORK 11214-1233 • (718) 236-1459 (AFTER 3PM EST)

Continued on page 48



# START HERE

KEVIN MAHOGANY

KENNY GARETT

Evansville: The Music of John Sellmans

BOB JAMES TRIO

Sizeable Un

JAMES MOODY

Yester At Heart

MARILYN SCOTT

Take Me With You

MILES DAVIS

Like A Horse The World

BOBBY JAMES

Scattered

FOURPLAY

Blind

HIROSHIMA

Urban World Musics

DAVE McMURRAY

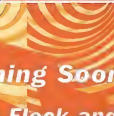
The Dave McMurray Show

ANDY SNITZER

Sudden Burst of Energy

JOE SAMPLE

On The Edge Of Focus



**Coming Soon:**

**Béla Fleck and The Flecktones**

**Larry Goldings**

**Bob James/Kirk Whalum**

**Joshua Redman**

**Jimmy Scott**

**Andy Snitzer**

**Yellowjackets**

# JAZZ

A resounding success at CES Orlando & HiFi '96

The **extended resolution cd (xrcd)** from JVC brings the listener higher fidelity and improved audio quality by enhancing the process of mastering and manufacturing compact discs. JVC has painstakingly gone through every step of the manufacturing process to retain the highest sonic purity of the original music. The result is the **xrcd**, an aluminum compact disc that offers clearer definition, more accurate imaging, and higher audio quality than ever before. The **xrcd** is compatible with all CD players.

## listen and compare



Watch for these **xrcd** titles coming soon from JVC Music:

**Oscar Castro Neves** Tropical Heart  
**Ernie Watts** Unity  
**Carmen Lundy** Self Portrait  
**Bill Holman** A View From The Side  
**Tom Coster** From The Street

**Tiger Okoshi** Two Sides To Every Story  
**Nakagawa** Poesy  
**Spirit Traveler** Playing The Hits From The Motor City  
**Hiroko** Pure Heart  
**Misha** Connected To The Unexpected

To order by phone with a major credit card, call toll free 1-800-JVC-1386 JVC Music, 3800 Barham Blvd., Suite 305, Los Angeles, CA 90068

JVC xrcd 20th Anniversary NAIRD

## Classical KEEPING SCORE



by Heidi Waleson

**BIG RUSSIANS:** BMG Classics is making use of its Melodyia association to release a bevy of vintage Bolshoi Opera recordings. Five Bolshoi operas are coming out this month as a series dubbed "The Russian Opera."

The 1982 performance of "Boris Godunov" offers a couple of serious Russian low voices to enjoy: Ivan Petrov as the tormented Boris and Mark Keshet as a sonorous, velvet-toned Pimen. The chorus has its harsh moments, but the performance is state-of-the-art Big Russian, conducted by Alexander Melik-Pashayev, who was musical director of the company from 1953 to 1964.

Other behemoths from the Russian repertoire form part of the Melodyia release, including Borodin's "Prince Igor" from 1968, also with Petrov as Igor and Yelena Obratsova as Konchakova, with Mark Ermler conducting. Glinka's "Ruslan And Lyudmila," recorded in 1978-79, with Bela Rudenko and Yevgeny Nesterenko, Yuri Simonov conducting and a 1961 recording of Prokofiev's "War And Peace," under the direction of Melik-Pashayev, who boasts Galina Vishnevskaya as Natasha.

Rarity is represented here as well: The market isn't exactly flooded with recordings of Rodion Shchedrin's "Dead Souls," based on the comic and macabre novel by Nikolai Gogol. It's here, recorded in 1982 with the Bolshoi under Yuri Temirkanov.

BMG's Bolshoi Opera releases, incidentally, create a new source of competition for Philips, which is making new recordings with Russia's rival theater, St. Petersburg's Kirov, under Valery Gergiev.

Meanwhile, BMG is looking into other areas of vintage vocalism: I enjoyed "O Paradiso," a compilation of opera arias and duets featuring tenor Just Bojorling, released a few months ago. Now, from RCA Gold Seal comes "3 Tenors Of The Golden Age" (Bojorling, Preece, and

Mario Lanza) and "Legendary 3 Tenors" (Enrico Caruso, John McCormack, and Beniamino Gigli) singing "operatic and popular selections, including many favorites from the 'Three Tenors' concerts," like "Puccini, Functia" and "Nesene Dorna."

Since nobody seems to be stepping up to the plate to record the next extravaganza of the live threesome, I guess we'll have to make do with the old guys. A pretty impressive group, though, even if these two tries don't sing any numbers together.

The label isn't neglecting its living tenors either: BMG is also putting out "Ben Heppner Sings Selections From Wagner's 'Lohengrin.'" This is a new twist on the opera highlights recording, which labels say nobody wants anymore, for if people like a singer, they want the singer. So, here's Heppner, the hottest highlighter on the market, who was the best thing about that "Lohengrin" recording (let's draw a veil of silence around the woman in it). RCA probably won't have much more opportunity to sell Heppner; word is, he's signing exclusively with Decca.

**BROADWAY SINGS:** Nonesuch is exploring other corners of vocal repertoire. On Aug. 20, after a production delay, the company is finally putting out "Leonard Bernstein's New York," featuring 19 numbers from Bernstein's New York shows: "West Side Story," "Wonderful Town," "On The Town," "Fanny Free," and his film score for "On The Waterfront."

The album has a strong artist lineup: Mandy Patinkin and Dawn Upshaw, both signed to the label; Donna Murphy and Audra McDonald, both of whom won Tony Awards this year for their roles in hit shows "The King And I" and "Master Class," respectively; and Broadway performers Judy Blazer and Richard Muenz. The artists are backed by the superb Orchestra Of St. Luke's, conducted by Eric Stern, which got a couple of solo turns, including "Damon Varney" (from "Fanny Free") and "Cab And Bedroom" ("On The Waterfront").

It's a treat to hear these different vocal styles mix and match, and there's a great range of Bernstein-like magic, from the comic "What A Waste" ("Wonderful Town") sung by Muenz, Upshaw, and Murphy; to such wonderful ballads as "Ain't Got No Tears Left" ("On The Town"), sung by Murphy; and "A Little Bit In Love" ("Wonderful Town"), sung by McDonald.

The label plans a national push, with ads in The New Yorker, Playbill, Time, and People, plus display ads in major city dailies and TV advertising in major markets. A PBS special is also under discussion. Nonesuch's success with Broadway crossover (Upshaw's "I Wish It So," for example) has led to high expectations for this project. And just to keep the ball rolling, "Dawn Upshaw Sings Rodgers And Hart" is due in October, while "Fred Hersch Plays Rodgers And Hammerstein" (solo piano) will also be released Aug. 20.



**A Heppner Happening.** Tenor Ben Heppner took some time out from rehearsals for his starring role in the Seattle Opera's production of "Aida" to meet with fans at Seattle's Mercer Street Tower Records. Nearly 20 showed up to meet Heppner, who signed copies of his two latest albums, "Ben Heppner Sings Richard Strauss" on CBC Records and "Great Tenors" on RCA Victor Red Seal. Pinned in the back row, left, and Sid Clinton, Tower Records regional sales manager. Mary Faura, BMG representative; Heppner; George Lawrock, CBC Records GM; and Tower Records classical buyer Rob Weltzien and Chris Wuell. In the front row, from left, are Maria Scherf, Tower Records promotions director; Devon Harley, CBC Records publicist; and Beth Smith, Allegro sales representative.

## TOP CLASSICAL ALBUMS™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	COMPANIES	TITLE
						LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)		
1	1	9	9	1	1	WYNNON MARSALIS SONY CLASSICAL 65023 (2 98) \$15.98	6 weeks at No. 1	IN GABRIEL'S GARDEN
2	2	83	30	1	1	SOUNDTRACK ♪ SONY CLASSICAL 65023 (2 98) \$15.98		IMMORTAL BELOVED
3	4	300	300	1	1	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ♪ SONY CLASSICAL 65023 (2 98) \$15.98		IN CONCERT
4	3	98	98	1	1	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ♪ ATLANTIC 8254 (2 98) \$15.98		THE 3 TENORS IN CONCERT 1994
5	5	123	123	1	1	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ♪ ANGEL 5504 (2 98) \$15.98		CHANT
6	6	9	9	1	1	BERLIN PHILHARMONIC (KARJAN) ANGEL 5504 (2 98) \$15.98		ADAGIO II
7	7	39	39	1	1	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 5504 (2 98) \$15.98		CHANT II
8	10	43	43	1	1	JAY CARREAS EMARCE 12596 (2 98) \$15.98		PASSION
9	12	143	143	1	1	CECILIA BARTOLI SONY CLASSICAL 65023 (2 98) \$15.98		A PORTRAIT
10	9	12	12	1	1	ROBERTO ALAGNA/ANGELA GHEORGHIE EMI CLASSICS 9617 (2 98) \$15.98		DUETS & ARIAS
11	12	14	14	1	1	THAKA PERLMAN EMI CLASSICS 9617 (2 98) \$15.98		A LA CARTE
12	13	13	13	1	1	VARIOUS ARTISTS SONY CLASSICAL 65023 (2 98) \$15.98		THE ULTIMATE WEEGONG ALBUM
13	11	56	56	1	1	BERLIN PHILHARMONIC (KARJAN) SONY CLASSICAL 65023 (2 98) \$15.98		ADAGIO
14	RE-ENTR					EMMANUEL AX, YOYO MA & FRIENDS SONY CLASSICAL 65023 (2 98) \$15.98		SCHUBERT: TRIO QUINQUET
15	RE-ENTR					LUCIANO PAVAROTTI SONY CLASSICAL 65023 (2 98) \$15.98		AMORE

## TOP CLASSICAL CROSSOVER™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	COMPANIES	TITLE
						LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)		
1	1	11	11	1	1	JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 65023 (2 98) \$15.98	6 weeks at No. 1	SUMMON THE HEROS
2	4	34	34	1	1	THAKA PERLMAN ANGEL 55055 (2 98) \$15.98		IN THE FOOLER'S HOUSE
3	2	12	12	1	1	CINCINNATI POPS (KUNZEL) ELIANT 55055 (2 98) \$15.98		SYMPHONIC STRT TREK
4	6	12	12	1	1	VANESSA MAE SONY CLASSICAL 65023 (2 98) \$15.98		THE VIOLIN PLAYER
5	5	15	15	1	1	VARIOUS ARTISTS SONY CLASSICAL 65023 (2 98) \$15.98		PAVAROTTI & FRIENDS FOR THE CHILDREN OF BOSNIA
6	4	6	6	1	1	LONDON PHILHARMONIC (SCHOLES) SONY CLASSICAL 65023 (2 98) \$15.98		US AND THEM: SYMPHONIC PINK FLOYD
7	7	25	25	1	1	SOUNDTRACK ♪ SONY CLASSICAL 65023 (2 98) \$15.98		SENSE AND SENSIBILITY
8	8	5	5	1	1	MARCUS ROBERTS SONY CLASSICAL 65023 (2 98) \$15.98		PORTRAITS IN BLUE
9	10	12	12	1	1	ROYAL SCOTCH ORCHESTRA (MACKENZIE) FERRARI SARAFANO 5700 (2 98) \$15.98		STAR WARS: SHADOWS OF THE EMPIRE
10	11	64	64	1	1	CINCINNATI POPS (KUNZEL) ELIANT 55055 (2 98) \$15.98		THE MAGICAL MUSIC OF DISNEY
11	12	12	12	1	1	PLACIDO DOMINGO SONY CLASSICAL 65023 (2 98) \$15.98		BAJO EL CIELO ESPANOL
12	13	12	12	1	1	MICHAEL NYMAN VIRGIN 88274 (2 98) \$15.98		THE PIANO
13	13	58	58	1	1	VARIOUS ARTISTS LONDON 4444 (2 98) \$15.98		PAVAROTTI & FRIENDS 2
14	NEW					CHANTICLEER ELIANT 55055 (2 98) \$15.98		LOST IN THE STARS
15	RE-ENTR					JOHN WILLIAMS/THAKA PERLMAN RCA 10969 (1 98) \$7.98		SCHINDLER'S LIST

## TOP OFF-PRICE CLASSICAL™

THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST	COMPANIES	TITLE
						LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)		
1	5	94	94	1	1	VARIOUS ARTISTS SONY CLASSICAL 65023 (2 98) \$15.98	7 weeks at No. 1	20 CLASSICAL FAVORITES
2	4	94	94	1	1	VARIOUS ARTISTS RCA 10969 (1 98) \$7.98		THE KNOTT'S GUIDE TO CLASSICAL MUSIC
3	2	3	3	1	1	VARIOUS ARTISTS REFERENCE 060.36.18 (9.98)		ENCORES-GREATEST HITS
4	4	40	40	1	1	VARIOUS ARTISTS MADACY 6417 (2 98) \$15.98		50 CLASSICAL MASTERPIECES
5	RE-ENTR					VARIOUS ARTISTS MADACY 6417 (2 98) \$15.98		BEEHIVEN FOR BOOK COVERS
6	8	89	89	1	1	THE CHOIR OF VIENNA SPRINGER 358 (2 98) \$15.98		MYSTICAL CHANTS
7	11	28	28	1	1	VARIOUS ARTISTS RCA VICTOR 52665 (2 98) \$15.98		THE ONLY CLASSICAL CD YOU NEED
8	10	28	28	1	1	VARIOUS ARTISTS EMI 44837 (2 98) \$15.98		MOZART FOR YOUR MIND
9	RE-ENTR					VARIOUS ARTISTS SONY CLASSICAL 65023 (2 98) \$15.98		THE VERY BEST OF BEEHIVEN
10	1	15	15	1	1	BOSTON POPS ORCHESTRA (FIEDLER) RCA VICTOR 51661 (2 98) \$15.98		STARS AND STRIPES FOREVER
11	RE-ENTR					VARIOUS ARTISTS MADACY 3609 (2 98) \$15.98		GERSHWIN: AN AMERICAN IN PARIS
12	RE-ENTR					VARIOUS ARTISTS MADACY 3609 (2 98) \$15.98		CLASSICAL MASTERPIECES
13	RE-ENTR					VARIOUS ARTISTS MADACY 3609 (2 98) \$15.98		CLASSICAL TREASURES SAMPLER
14	RE-ENTR					VARIOUS ARTISTS REFERENCE 060.622 (2 98)		BEETHOVEN: GREATEST HITS
15	RE-ENTR					VARIOUS ARTISTS RCA 10969 (1 98) \$7.98		THE VERY BEST OF MOZART

♠ Albums with greatest sales gain this week. ♣ Recording industry ARIA. Of America (ARIA) certification for sales of 500,000 units. ♠ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Nonesuch releases only available on cassette. \*\*RCA releases only available on cassette. © 1996, Billboard/MTI Communications and SoundScan, Inc.



## Hot Latin Tracks



THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	2	MARCO ANTONIO SOLIS	QUE PENSA ME DAS
2	1	1	ENRIQUE IGLESIAS	POC AMARTE
3	3	4	LUIS MIGUEL	PARAPETITO EN MI MENTE
4	4	6	OLGA TANZI	ME SUBES, ME BAJAS, ME SUBES
5	8	2	LOS TIGRES DEL NORTE	EL REPORTERO
6	5	7	INTOCABLE	NO TE VAYAS
7	6	3	CRISTIAN	AMARTE A TI
8	12	17	SORAYA	AMOR EN TUS OJOS
9	13	4	LIBERACION	HAS DE SABER
10	14	14	FRANKIE RUIZ	NO LO LLOREARE
11	7	8	VICENTE FERNANDEZ	NO TE VAYAS
12	11	9	BRONCO	TRAICION A LA MEXICANA
13	9	11	EZEQUIEL PENA	EL REPORTERO
14	15	6	GRUPO LIMITE	ESTABA EN TU OJO
15	18	15	PEORO FERNANDEZ	LA MUJER QUE AMAS
16	31	2	LA BOBIA	MEJORES QUE ELLO
17	16	19	MARCE PULIDO	POC AMARTE
18	24	5	MARCA MAGUEY	POC AMARTE
19	17	25	EDITH NAZARIO, EMILIO, GARCIELA BELTRAN	POC AMARTE
20	27	32	MARC ANTHONY	HASTA AYER
21	22	12	DLG	TUO ME CORAZON
22	10	5	SHARBA	DONDE ESTAS CORAZON
23	25	5	LOS FUGITIVOS	NO TE VAYAS
24	30	26	JENNIFER Y LOS JETZ	VENI A MI
25	25	30	AMBRA	NOT LOSTO
26	24	21	MARC ANTHONY	NO LO LLOREARE
27	NEW	1	ANA BARBARA	NO LO LLOREARE
28	20	10	SELENA	NO QUIERO SABER
29	28	23	RAUL ORTEGA Y SU BANDITA ARRI	LA TROPA F
30	22	5	LA TROPA F	LA TROPA F
31	19	2	EROS RAMAZOTTI	LA COCA MAS BELLA
32	26	4	BANDA ZETA	NO LO LLOREARE
33	32	27	LOS TIRANOS DEL NORTE	PARA MORIR IGUALES
34	37	34	OLIVIO LEE GARZA Y LOS MUSICALES	BUENA VISTA
35	40	2	OXIGENO	CHIKITTI POOM
36	NEW	1	RITMO ROJO	BAJAR PEGADOS
37	36	36	MAZZ	AMIGO MIO
38	39	29	MICHAEL SALGADO	SI EN ELLE
39	33	20	LOS TUCANES DE TIJUAN	LA TROPA F
40	34	28	GRUPO LIMITE	LA TROPA F

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LUIS MIGUEL (New)	1 FRANKIE RUIZ (Pop)	1 MARCO ANTONIO SOLIS (Pop)
2 OLGA TANZI (New)	2 MARCO ANTONIO SOLIS (Pop)	2 LOS TIGRES DEL NORTE (Pop)
3 LUIS MIGUEL (New)	3 DLG (New)	3 INTOCABLE (New)
4 SORAYA (Pop)	4 TONTO ROSARIO (New)	4 LIBERACION (New)
5 MARCO ANTONIO SOLIS (New)	5 LA MAJINIA (New)	5 BRONCO (New)
6 ENRIQUE IGLESIAS (New)	6 VICTOR MANUEL (New)	6 EZEQUIEL PENA (New)
7 SHARBA (New)	7 LUIS MIGUEL (New)	7 GRUPO LIMITE (New)
8 LOS TIGRES DEL NORTE (New)	8 OLGA TANZI (New)	8 BOBBY PULIDO (New)
9 MARCO ANTONIO SOLIS (New)	9 MARCO ANTONIO SOLIS (New)	9 BANDA MAGUEY (New)
10 CRISTIAN (New)	10 GISELLE (New)	10 VICENTE FERNANDEZ (New)
11 EDITH NAZARIO, EMILIO, GARCIELA BELTRAN (New)	11 AMBRA (New)	11 ENRIQUE IGLESIAS (New)
12 OLGA TANZI (New)	12 EL GRAN COMBO (New)	12 JENNIFER Y LOS JETZ (New)
13 FRANKIE RUIZ (New)	13 SORAYA (New)	13 LOS FUGITIVOS (New)
14 MICHELLE (New)	14 ILLEGALS (New)	14 RAL ORTEGA Y SU BANDITA ARRI (New)
15 FRANCISCO VITA (New)	15 MILLY Y LOS VECINOS (New)	15 LA TROPA F (New)

## Both Of Martin's Careers In Flight

MARTIN AIN'T MISERABLE: Perhaps at no time in his career has Sany Dicos heart-hrobby Kinky Martin been so hot in both his singing and acting careers as he is now.

Nearly one year after its release, Martin's "A Medio Vivir" still lingers just below the top 10 of The Billboard Latin 50. A young Spanish/English remix of the top 10 track "María" has become a bicoastal pop hit. Martin also smashed vocals to the recent smash "Fueron Días" which is featured on EMI Latin's Olympic album "Voces Unidas."

In October, Martin is slated to begin recording his next Spanish-language album, with K.C. Porter at the helm. He subsequently will cut an English-language record for Columbia that may be released in the second quarter of 1997.

Like his singing career, Martin's thespian ambitions are on the

Latin  
Notes



by John Lannert

He is, however, deeply appreciative of his two-career prosperity. "I've got the best of both worlds," he says adamantly.

With his careers soaring, Martin says he is trying to literally keep his feet on the ground with weekly sojourns in New York.

"I do eight shows a week, and my only day off is Sunday," says Martin. "So I walk a lot, and it helps to sit on a bench in a park and start writing—perhaps describing faces that I see. It's very relaxing. I need to be alone, and this is the perfect city."

upsoing. Already a star on the U.S. soap "General Hospital," the 24-year-old native of Puerto Rico is starting on Broadway in "Les Misérables."

Martin's mug even shows up on selected boxes of Kellogg's Corn Flakes as part of a campaign to provide funds for Proyecto Amor De Puerto Rico, an organization that assists needy children.

Martin says he has thought little about his success and less about whether he can continue to maintain popularity as both a singer and an actor.

**DUE FROM POLYGRAM:** PolyGram Latino, which has gotten off the mat with hot new acts Grupo Limite and Soraya and appealing tropical compilations on its PolyGram Rodven imprint, appears poised to score a strong fourth

(Continued on next page)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Co.)	1 Street Beat
6 PIES BOCA ABADO (Zomba Dance, S&W)	
7 AMARTE A TI (The Sound Network, S&W)	
8 ANITO MBO (Phonogram, S&W/Digital Music, S&W)	
9 JAKO EN TUS OJOS (New, S&W)	
10 ASI COMO HOY (New, S&W)	
11 BAILAR PEGADOS (Hemera, S&W/Seismic, ASCAP)	
12 CHIKITTI POOM (Copyright Control)	
13 DONDE ESTAS CORAZON (Copyright Control)	
14 EMBRIO DE AMOR (Copyright Control)	
15 EL REPORTERO (CN Editions, S&W)	
16 ESNA VEZ (Inner Chappell)	
17 HAS DE SABER (Warner, ASCAP)	
18 MEJORES QUE ELLO (Warner, ASCAP)	
19 JORNA (Universal, ASCAP)	
20 LA COCA MAS BELLA (EMI Blackwood, S&W)	
21 LA MALA VISTA (Faves, S&W)	
22 LA MUJER QUE AMAS (HARVEY VEEVER REALLY LOVED A WOMAN) (Shades, ASCAP/Zomba, ASCAP/ASCAP)	
23 MARCO ANTONIO SOLIS (New, S&W/Seismic, S&W)	
24 MEJORES QUE ELLO (Warner, ASCAP)	
25 ME SUBES, ME BAJAS, ME SUBES (Maxi Latin, S&W)	
26 NO LO LLOREARE (Copyright Control)	
27 NO QUIERO SABER (EMI Blackwood, S&W)	
28 POC AMARTE (New, S&W)	
29 RAL ORTEGA Y SU BANDITA ARRI (New, S&W)	
30 SORAYA (Universal, ASCAP)	
31 TONTO ROSARIO (New, S&W)	
32 VICTOR MANUEL (New, S&W)	
33 Y ENI ENI (New, S&W)	

**DISTRIBUTORA, INC.**

LA DISTRIBUIDORA MAS GRANDE Y MAS COMPLETA EN MUSICA LATINA EN EL MUNDO SIN DUDA, SIMPLEMENTE LA MEJOR!

Discos Compactos • Videotape • Cassettes • Accesorios Y MUCHO MAS!

**LLAMENOS HOY!**  
1-800-780-7712

6040 S.W. 12 Street Miami, FL 33144 • Telex: (060) 262-7711 • Fax: (305) 263-4143

**MANHATTAN LATIN MUSIC CENTER**

**Distribuidora One Stop**

TIENE LOS MEJORES PRECIOS EN EL MERCADO

LOS CENITROS LOCALES PARA TAT: SERVIRSE A USADO

NEW YORK: (212) 645-4800  
MIAMI: (305) 591-7664  
FLORIDA: (305) 484-4847  
TELEFONO: 1-800-780-4800

**TODO EN MUSICA LATINA**

TANGO - FOLKLORE - ROCK ARGENTINO  
MERENGUE - CUMBIA - SALSA

Catalogo gratis. Ofertas todos los meses. Envios a todas partes del mundo.

distribuidora belgrano norte s.r.l.  
Zabala 3941. Capital Federal (1427). Buenos Aires, Argentina.  
Telefonos: (54-1) 555-6100/6200 Fax: 555-6400



## ARTISTS &amp; MUSIC

## NO.1 SONG CREDITS

T I T L E • W R I T E R • P U B L I S H E R

#### NOT COUNTRY SINGLES & TRACKS

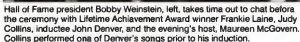
DASCAP®

[illegible]

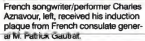
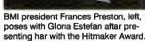
© 2001 ASCAP, SAGE ASCAP, EMI/SONY & ASCAP

### HOT LATIN TRACKS

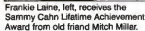
QUE PENA ME DAS • Marco Antonio Solís • Mas Latin/SESAC



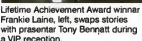
\_\_\_\_\_



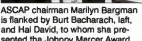
French songwriter/performer Charles Aznavour, left, received his induction plaque from French consulate general M. Patrick Gautrat.



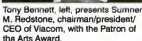
Frankie Laine, left, receives the Sammy Cahn Lifetime Achievement Award from old friend Mitch Miller.



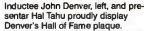
Lifetime Achievement Award winner Frankie Laine, left, swaps stories with presenter Tony Bennett during a VIP reception.



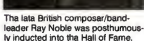
ASCAP chairman Marilyn Bergman is flanked by Burt Bacharach, left, and Hal David, to whom she presented the Johnny Mercer Award, named for the founding president of the Hall of Fame.



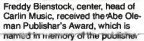
Tony Bennett, left, presents Sumner M. Redstone, chairman/president/CEO of Viacom, with the Patron of the Arts Award.



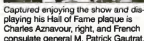
Inductee John Denver, left, and presenter Hal Tahu proudly display Denver's Hall of Fame plaque.



The late British composer/bandleader Ray Noble was posthumously inducted into the Hall of Fame.



Freddy Bienstock, center, head of Carlin Music, received the Abe Olman Publisher's Award, which is named in memory of the publisher and co-founder of the Hall of Fame. Inductees Jerry Leiber, left, and Mike Stoller made the presentation.



Captured enjoying the show and displaying his Hall of Fame plaque is Charles Aznavour, right, and French consulate general M. Patrick Gautrat

**L**ATIN OUT OF MANHATTAN: While MCA Music is not without notable holdings in Latin music that stem from long ago deals, the publisher intends to create a "new era" of contemporary Latin songs, says Ivan Alvarez, newly appointed VP of Latin music, a new position at the company.

According to Alvarez, a lawyer who was director of Latin membership at ASCAP for four years, MCA Music chief **David Renzer** has given the new division "open-ended" funding to "get anything that's valuable."

At ASCAP, Alvarez is credited with signing such talent as **Juan**

As for Latin music's impact in the U.S., his chief area of responsibility, Alvarez finds himself in very fertile times. "You can't look at Latin music here as just a small percentage of music sales, but as currently the greatest gainer, growing five times more than any other pop music," he says.

**IN THE SPIRIT:** Spirit Music Group, recently formed by former BMI executive **Mark Fried**, has entered into a five-year admini-

by Irv Lichtman

for the catalog of songs by the late **Bernie Wayne**. Fried's firm will represent 123 songs associated with

Wayne.  
Included are

"There She Is, Miss America," "Laughing On The Outside, Crying On The Inside," and "Blue Velvet."

"While many know Bernie for his popular standards, few are aware that this prolific composer wrote everything from fully orchestrated concert works to stage shows to children's songs," says Fried. "It is our intention to expose as much of this rich catalog to the public as possible."

Meanwhile, Wayne's widow, Phyllis, hosted her annual luncheon at Sardi's in New York June 25 to bring together friends of her husband, who conceived the idea in 1991, two years before his death.

**PRINT ON PRINT:** The following are the best-selling folios from Music Sales:

1. **Stone Temple Pilots, "Tiny Music ... Songs From The Vatican Gift Shop"** (guitar tablature edition).

2. **Tori Amos**, "Boys For Pele."
3. "Seal."
4. **Natalie Merchant**, "Tigerlily."
5. **AC/DC**, "Ballbreaker" (guitar tablature edition).

Alvarez has the global perspective so typical of music-industry think-



## Mackie Driven To Fill Audio Vacuum Turns Mixers From Afterthoughts To Essentials

■ BY DAVID JOHN FARINELLA

WOODINVILLE, Wash.—The Mackie Designs folks are sitting in their western Washington offices wondering why nobody ever figured out that the folks who want a good product at a reasonable price. It's not rocket science, they say, and they frankly don't believe that it took a man in a spare bedroom with thousands of leftover pots to deliver such a product and, in the process, revolutionize the professional audio world.

Maybe one of the reasons they can't believe it is that their sales for fiscal year 1995 nearly topped \$64 million, up from a mere \$508,000 five years before.

The success of Mackie Designs has taken nearly everyone by surprise, including its own founder, Greg Mackie, and his more than 400 employees.

"We feel like we wanted to climb up two or three stories and look down," says Mackie, who is also director of engineering at the company's original business plant. "Now we feel like we're 30,000 feet above and looking for a parachute. Greg net out with an open-ended goal, and that was to identify products that he felt were unfairly expensive or [made by] somebody [who] wasn't making a good product. The fact that the market was so much larger than we estimated was probably the only miscalculation we ever made."

To wit, Koliha points out that the company's original goal of \$10 million per year was "beyond Greg's wildest dreams."

Mackie's problem-solving attitude sprouted from a lifetime of being frustrated with the way mixers were treated as secondary products in the professional audio world. His first go-round with mixers was the Model 6000, which was released in the early '70s and was one of the first mixers designed to handle high-demand demands of rock 'n' roll. The six-channel unit was so successful that Mackie launched Technical Audio Products Co. (TAPCO) and quickly built that company into a \$6 million-per-year success story.

Mackie left TAPCO in 1978 to begin AudioControl, a company that specialized in the consumer electronics consumer market. After a seven-year run, larger consumer electronics manufacturers began including equalizers with their systems, and AudioControl's market deteriorated. Mackie was forced to shut the company's doors in 1985.

Three years later, Mackie walked out of his second bedroom with a compact cassette he had named the LM-1002. Five weeks after the launch, and Mackie found himself back in the stream of audio manufacturing. He also found himself at the forefront of a breaking market by buying clarity and clarity mixers at a reasonable price, which Koliha describes as simply building a better mousetrap. The LM-1002 evolved into the RM-1004, one of the most popular compact mixers on the market.

"Small mixers came in two flavors when Greg started," explains Koliha. "They were either cheap afterthoughts, but having clarity and clarity mixers had to have a mixer, or they were incredibly expensive."

Timing was an important factor in

Mackie's early success, says Koliha. "Suddenly, there was something to need a mixer for, keyboards became affordable, and computer sequencing became a viable option. Basically, people needed a lot of inputs, so he applied the manufacturing expertise that he had from his two previous companies and came out with a mixer that had lots of clever features and was designed by somebody who used mixers, had tons of keyboards, and had messed around a lot."

Mackie's fortunes were boosted by the modular-digital-multitrack revolution of the early '80s. Alexis Corp., one of the prime movers in the MDM market, asked Mackie to design and build an eight-channel console geared to the then unobtainable Alexis Adist unit, according to Koliha.

"By the same token that affordable keyboards drove the CR-1040, the eight-bus was driven by the digital multitrack revolution," says Koliha. "The Alexis series rolled out the door, in came new demands for manufacturing, support, and staff. So much demand, in fact, that Mackie has just moved into its fifth manufacturing facility. Its first move occurred in 1993, after the company moved out its original location with 60 employees. Not only has Mackie's staff

grown to 429, up from 320 last year, but the company has brought its metal fabrication and powder painting departments in-house after outstripping suppliers along the West Coast.

One of the factors that has assisted Mackie's growth has been its location in the Seattle area. Considering that Woodinville is surrounded by hi-tech companies, such as Microsoft, Boeing, and Hewlett-Packard, the company has access to a wide array of experienced labor as well as a duty-free trade zone that exists at the nearby airport. Although it was originally set up for Boeing, the zone can be utilized by other companies. Mackie also benefits from hi-tech suppliers in the area that provide the company with new parts, technologies, and aerospace-grade circuit boards.

While Koliha says that mixers will always be the core products at Mackie Designs, the company is beginning to diversify its line in part by an annual public offering last year and fueled by the constant demand for better products, Mackie has brought onboard two new engineering groups. Not only will the manufacturer debut a prototype of its first digital mixer at the Audio Engineering Society convention this fall in Los Angeles, but it will show off its



**Christmas In July.** Mercury Records artist Vanessa Williams recorded her forthcoming Christmas album at Clinton Recording Studios in New York. Shown at the sessions, from left, are staff engineer Troy Halderman, guest vocalist Bobby Caldwell, Williams, producer Jeff Kivell, and composer/arranger Rob Matthes.

brand of sound-reinforcement equipment at the Winter National Assn. of Music Merchants show in January 1997.

Koliha says, "We're working on a series of products that build on the strengths of our company. We're trying to apply [technology] to things that are directly related and directly connected to our mixers. Follow us down the signal chain, in terms of what we're working on. We're looking at coming out with some unique solutions, not just more 'me too' products."

At the end of the work day, the same

folks in Woodinville are listening to a disc that came through the door with a note reading, "Hey, we did this on a Mackie" (Which, by the way, will get the sender a Mackie T-shirt.) It's the little things that give the company a sense of pride, says Koliha, "but not to arrogate." It's probably more a sense of constant amazement. I guess it would be like selling oil paint and seeing your oil paint on some great masterpiece. Every day holds new surprises in what's being done with our boards, and that sense of amazement keeps our product quality up."

## Marching to His Own Drum Sound, Hugh Padgham Beats A Path To The Top Ranks Of The Industry

■ BY PAUL VERNIA

NEW YORK—British producer Hugh Padgham might as well be added to that vaulted list of recording professionals whose barrels can be sued upon by such handy—if limiting—qualifiers as "wall of sound" and "Top of Pops." In the case of Padgham, his two-word mantra would be "drum sound."

Through his groundbreaking contributions to Peter Dinklage's third self-titled solo album, Phil Collins' "Face Value," XTC's "Drums And Wires," and "English Settlement," as well as to hits by the Police, Sting, Genesis, and Melissa Etheridge, Padgham has developed a sound that has become an industry standard

for pop, rock, and dance music.

Featuring a massive, reverb-swathed snare drum clipped abruptly by a note gate, the Padgham trademark is a unique character to such hits as Collins' "In The Air Tonight" and Frida's "I Know There's Something Out On." The sound has been widely emulated by a generation of musicians, producers, and engineers, as well as by makers of keyboards, drum machines, samplers, and digital audio processors.

Padgham's production résumé also includes work with Clannad, Trisha Yearwood, Paul McCartney, Paul Young,

David Bowie, Tin Machine, Billy Pilgrim, Helen Hoffer, Julia Fordham, the Ficc, Dream Academy, Human League, Howard Jones, the Waitresses, and Split Enz.

Furthermore, as an engineer or mixer, Padgham has worked on records by Vinnie Colliata, Nicky Holloway, Psychedelic Furs, Toni Childs,

Robbie Neville, Jan Armitage, Suzanne Vega, the Northern Pikes, the Makers, Youssou N'Dour, Cutting Crew, Julian Cove, Brian Auger, and Hall & Oates, among others.

Although the drum sound is Padgham's most recognizable trait, it is only one aspect of his production expertise. As an sign of his breadth and continued vitality he recently scored a hit track on The Billboard 200 with diverse albums he produced for Etheridge, Sting, and Clannad. Since completing those projects, he has taken on projects for Collins, the Bee Gees, and newcomer the Beth Hart Band.

The Collins sessions marked a reunion between Padgham and his longtime friend and associate Collins' last album—a dark, personal work recorded predominantly at home and self-produced—a departure from the grand-scale production Padgham has done on the artist's first four solo albums: "Face Value," "Hello, I Must Be

Going," "No Jacket Required," and "... But Seriously."

Collins' new album, the last of his, is more up-to-date than his later effort, as according to Padgham. The sessions were recorded at a chaotic in France, using much of the same mobile-recording gear Padgham has used on Sting's projects.

The Bee Gees album is a multiproducer effort for which Padgham is producing a couple of tracks. Other studio pros on the album include Art Martin, David Foster, Russ Titelman, and Jimmy Jam and Terry Lewis.

Padgham characterizes the Beth Hart Band's "Immortal" album as "gutsy, bluesy, earthy, and absolutely brilliant." It showcases the talents of Hart, a Los Angeles-based singer-songwriter who is on the Lollapalooza second stage with her band.

Padgham says the Hart experience illustrates his willingness to work with unknown artists. "It was good fun to work with a new band," he says. "Some people think I only work with the well-known, well-established people."

"Immortal" was released May 14 on Foster's 143 Records label, distributed by Atlantic through its Lava imprint. The album features production by Foster and Mike Clink (Guns N' Roses).

Among other recent projects, Padgham is especially proud of Etheridge's platinum "Your Little Secret" and Sting's gold "Mercury Falling."

The Etheridge album boasts Padgham's trademark huge drum sound

and roomy ambience. It was tracked on analog tape at A&M Recording Studio's B Room, aka "the Crystal Room."

"It's good to have a room that has enough liveliness in it," says Padgham. "The Crystal Room is one of my lucky rooms. We recorded on analog, which for rock music gives me punchier sounds, especially when I use old Neve modules."

However, more than the equipment and the room, Padgham says, Etheridge's positive attitude and work ethic account for the quality of her recordings.

"Melissa is such a darling to work with," he says. "And everybody in her band is so nice. I'm sure it helps a lot when the atmosphere is friendly and relaxed. When she sings, the energy she puts into the track is fantastic, even if it's just a scratch vocal."

"One of the things of being a producer is being diplomatic," continues Padgham, "and being able to coax the artist and the musicians into producing the best performance at the right time. With Melissa, you almost don't have to do that. When she asks, 'Oh, I'm going to sing this song now,' you don't have to do anything except sit there to capture it, and occasionally hint on this aspect or that aspect. There's none of this, 'Oh, I can't sing now because the moon's not in the right place.'"

Padgham says he was "very honored" when Etheridge approached him to produce her 1993 album, "Yes I Am," which became her commercial breakthrough, giving her Grammy nominations and earning a quintuple-platinum certification in

(Continued on next page)



## HUGH PADGHAM BEATS A PATH TO THE TOP RANKS OF THE INDUSTRY

(Continued from preceding page)

the US. It turned out that Etheridge and her manager, Bill Leopold, had secured a record store for albums that were produced according to the artist's taste, and Padgham's name came up the most among the media.

Padgham is equally proud of his work with Sting, who has earned the producer/multiplatform certifications, Grammy Awards, and a reputation for excellence. On "Rhythm & Falling," Padgham insisted on recording through vintage tube gear, since the tracks were going onto digital tape, which Padgham and many other producers believe can sound harsh, particularly on drums.

"I have this thing when I'm working in digital that something in the chain—if not all of the things in the chain—need to go through either modern or vintage valve equipment just to try to get a little bit more warmth on the tape," says Padgham.

He admits that one of his previous Sting productions, "The Soul Cages," sounds "thin" because the drum tracks were recorded through solid-state mikes preamps onto digital. Padgham says, "Lots of people love that record, and I love it in terms of its music—even though some people think it's one of his darker albums, but I like Sting when he's dark. But I felt I messed up on some of the recording on that... When you record more drum in analog, the tape cuts off some of the peaks and spikes in a nice way, but digital doesn't. That peak goes on forever. If you're listening on high-quality equipment, it can be quite jarring."

Such self-criticism fuels Padgham to continually improve his craft. Echoing a truism of the industry, he says, "You're only as good as your last record, so I don't think there's any room for complacency in this business. Therefore, I attack every record as if it's my first and my last. It sounds stupid, having done it for so long. I'm not paranoid, but I'm not complacent."

Although he remains as driven and profile as ever, Padgham says, he is trying to inject "a little bit of life between records" so he can pursue his outside interests, which include skiing, windsurfing, gardening, car racing, flying, and the Internet.

"At one point it was literally back-to-back records, and I would be booked for 18 months sometimes," he explains. "And it got frightening, because if one record ran over a little, it would run

into the next one, and then there was a freakout period."

A case in point was Clannad's latest album, "Lore," which Padgham co-produced but was not able to mix because of prior commitments. The album was difficult for what Padgham had initially envisioned, and the experience left him frustrated.

For the most part, however, Padgham is a hands-on studio man, producing, engineering, and mixing the majority of his projects.

Padgham—originally a bassist in a struggling band—got his start in recording in the fertile, mid-'70s London studio scene, working at various facilities before landing a position at Virgin Records' Townhouse Studios. That job turned out to be the springboard of Padgham's associations with XTC, the Police, Gabriel, Collins, and producer Steve Lillywhite, who was also an architect of the drum sound of the early '80s.

"I helped build the Townhouse and started working there when it opened in 1978," recalls Padgham. "It became a happening place right away. While I was on staff there, I met this guy who's almost exactly the same age as me, Steve Lillywhite, who'd just become a freelance producer. [When] people [booked] a studio in those days, they'd get whatever engineer was on staff, so Steve Lillywhite got me one day, and we became friendly. And then, when he was asked to [work on] XTC's 'Drums And Wires' record, he asked me to engineer it for him. That was one of the first whole albums I ever did."

"And it was through XTC that I got the job of working with the Police, because XTC were on tour with the Police, and the Police needed to find a producer, so [XTC front man] Andy Partridge recommended me."

Circa the "Drums And Wires" sessions, Padgham and Lillywhite collaborated on the album that would spawn the weirdest drum sound: Gabriel's third self-titled album.

Like most sonic innovations, the gated-reverb sound that became Padgham's claim to fame happened almost by accident. "I had discovered that we had this really cheap listen mike in the control room of Townhouse's Studio 2, and when you pressed the return talkback to listen in the studio, it sounded absolutely massive. So I got the technicians one night to access on the patch bay the output of this very vicious compressor on the end of this talkback microphone. I then put it into the

desk and one day, and Phil was... getting a tom tom sound or something, and every time he played there was this massive sound, and then when he stopped it would shut off. When Peter heard it he went, 'Wow, that's amazing.' So Peter said, 'Just play that pattern for five minutes, and I'll write a song around it.'"

The resulting song, "Intruder," is the opening cut on what is widely considered one of the most influential albums of the '80s and a breakthrough in that it established that drumming style as Collins' trademark, heard on most of his solo work and his tracks for Genesis through-

out the '90s.

Padgham says he is "flattered" that so many artists, producers, and equipment manufacturers have since adopted that sound. However, he downplays his role in the innovation, saying, "At the time, I didn't think I'd invented anything. It was at the end of the new wave era, and everybody was rebelling against the very deal 'Oh thing where everything was trapped to death.'"

Although some regard Padgham as a producer who imports a sonic signature to his records, he thinks of himself as "an invisible catalyst." He says, "When I

make a record for an artist, I'm there to encourage, advise, and make the best out of the songs that they've written, because—distinct from other producers like David Foster and Babyface, who are very talented writers as well as producers—I've come up from the engineering side. I understand music, I've learned piano and guitar, but I've never been a big writer and I don't purport to go into the studio with an artist and change their songs."

He adds, "Some producers become larger than their artists, and I've never had any wish to be like that."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JULY 13, 1996)					
CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	HOW DO I WANT IT? CALIFORNIA LOVE 2 Pac feat. K.C. & Jolee Dr. Dre, Johnny J (Death Row/Interscope)	HOW DO I WANT IT? CALIFORNIA LOVE 2 Pac feat. K.C. & Jolee Dr. Dre, Johnny J (Death Row/Interscope)	DADDY'S MONEY Richie Rich R. Chaney, E. Seay (Columbia)	UNTIL IT SLEEPS Metallica B. Rock (Elektra)	PEPPER Buttume Surfers/ Steve Thompson (Capitol Records)
RECORDING STUDIO(S) Engineer(s)	CAN AM (Tarrana, CA) Dave Arn	CAN AM (Tarrana, CA) Dave Arn	THE MONEY PIT (Nashville) Ed Seay	THE PLANT (San Francisco) Randy Staub	BEARSVILLE (Woodcliff, NJ) Chris Shaw
RECORDING CONSULE(S)	SSL 4000G	SSL 4000G	Trident Series 80	SSL 4064G	Neve 8088
RECORDED(S)	Studer A827	Studer A827	Mitsubishi X-850	Studer A800/ Sony 3348	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Sony V1-K	BASF 468	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	CAN AM (Tarrana, CA) Dave Arn Johnny "J"	CAN AM (Tarrana, CA) Dave Arn Johnny "J"	THE MONEY PIT (Nashville) Ed Seay	RIGHT TRACK (New York) Randy Staub	GREENE STREET (New York) Chris Shaw
CONSULE(S)	SSL 4000G	SSL 4000G	Trident Series 80	SSL 9096J	API Legacy
RECORDED(S)	Studer A827	Studer A827	Mitsubishi X-850	Sony 3348	Studer 800
MASTER TAPE	Ampex 499	Ampex 499	Sony Magneto Optical	HHB DAT	Ampex 966
MASTERING Engineer	BERNIE GRUMMAN Brian Gardner	BERNIE GRUMMAN Brian Gardner	GEORGE/DUNN MASTERS Denny Purcell	STERLING SOUND George Marino	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	WEA	WEA	Sony	WEA	Capitol/EMI

© 1996, Billboard/BBPI Communications, Inc. HOT 100, R&B & Country appear in this feature each time. Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Rap, and Dance Sales.



**Dinky But Mighty.** Capitol Records act Dink is working on an upcoming EP with the production team of Paul O. Kolderie and Sean Slade (Rachael, Hole, Tracy Bonham, Dinosaur Jr., Juliana Hatfield). After cutting basic tracks in their home studio—Base Station X in Kent, Ohio—the band members traveled to Fort Apache in Boston to mix. Shown at the latter facility, seated from left, are Slade and Kolderie. Standing, from left, are group members Jer Herring, Sean Carlin, and Rob Lightbody.

Call us crazy today.  
But you'll be calling us for tape tomorrow.

**BASF**

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## IFPI GOES PIRATE IN HEART OF EUROPE

### Anti-Piracy Initiative To Put Renewed Pressure On CD-Equipment Makers

■ BY ADAM WHITE

BRUSSELS—New efforts to penalize companies that supply CD-manufacturing equipment to pirates are being taken by the International Federation of the Phonographic Industry (IFPI).

Specifically, IFPI officials said they intend to discuss with the European Commission and European governments trade sanctions that could be applied to such companies and to firms that supply the raw materials of CD manufacturing to illegal operators.

"Those companies," declared EM1 Music Europe president Rupert Perry, "are encouraging theft."

Perry and IFPI director Peter Garnett, among others, announced this course of action in Brussels July 12, the day after the first IFPI Platinum Europe Awards show (see story, right). "We're not looking for handouts from the commission," said Garnett, "nor for artificial support for our business. This is an extremely dynamic and successful enterprise."

"We still have much to play for," he added, "both in terms of new markets around the world, and in response to the new technology which is going to build the information society." What the music industry wants, he implied, was the legal framework and protection necessary to further grow and prosper.

The pressure on CD-equipment manufacturers, according to Garnett, is planned as a consequence of the recent

shutdown by the Chinese government of 15 CD plants in the country's Canton province, which were said to be producing pirate merchandise.

"When we get details of the equipment that has been removed from the 15 plants," Garnett stated, "we're going to find that a large amount of that equipment has been supplied from Europe. So we have made a particular point of talking to the [European] Commission to try to find solutions to this problem."

To import CD-plant equipment and raw materials from China, according to Garnett, there are now "very strict controls through customs and through the authorization of business licenses you need to run factories there. If there is evidence... that European enterprises are supplying [that] equipment through unauthorized channels, then we believe the European governments have a fundamental task to arrest that trade."

Garnett also said that IFPI will be looking to establish what course of action may exist in the manufacturers' countries of origin "to see if we can establish liability there for the damage that their acts are causing ultimately in the hands of pirates."

There are 10 companies worldwide that produce CD-manufacturing equipment, according to Garnett, and most are from Europe. There is an even smaller number of CD-raw-materials suppliers.

(Continued on page 60)

### EC President Lends Authority To The Inaugural Platinum Europe Awards

BRUSSELS—When Paul Russell, president of Sony Music Entertainment Europe, walked into a meeting at the Meridien Hotel here on the morning of July 12, senior executives from BMG, EM1, PolyGram, and Warner gave him a round of applause.

It wasn't a rendezvous to discuss



European market-share statistics. Sony's competitors were, in fact, putting their hands together to acknowledge the success of the previous night, when the International Federation of the Phonographic Industry (IFPI) staged its first Platinum Europe Awards dinner. Russell had played a central role in the introduction and execution this year of the awards program, which recognizes albums with sales (to the trade) of 1 million copies across Europe.

The July 11 event, which took place at the Albert Hall in the Belgian capital,



RUSSELL

and bestowed by his presence, the strongest political recognition to date of that industry's achievements. It is, Santer said, "one of the most thriving sectors of business in Europe and in the world."

Senior label executives consider it a coup that the EC president not only attended, but made the presentations. In addition, the Albert Hall audience included such senior European officials as Commissioner for Justice Anita Gratin and Paul Waterschoot, director of copyright for the EC's DGIS unit. Also, the commission's political cabinets were represented at the most senior level, according to IFPI director of communications Cathrin Hughes.

(Continued on page 60)



Pictured, from left, are Jacques Santer, president of the European Commission, and Marie Fredriksson of Roxette.

## Courts Back STIM In License Clash

### Swedish Body Withholding Broadcast Permits

■ BY JEFF CLARK-MEADS

LONDON—The get-tough policy by Swedish authorities' society STIM against the country's commercial TV stations has survived an eleventh-hour legal challenge.

STIM led the stations last month that they would receive no licenses to broadcast copyrighted music after their final interim agreement expired at midnight July 12 (Billboard, June 22).

In response, the stations—TV3, TV4, and Channel 5—went to the Stockholm District Court to ask for a ruling that STIM must pay at a rate acceptable to the society. However, he warns that this might not be the end of the story.

On the afternoon of July 12, the court decided that STIM was entitled to withhold new permits.

STIM managing director Gunnar Petri says that since midnight July 12, the stations have been paying at a rate acceptable to the society. However, he warns that this might not be the end of the story.

STIM's royalties dispute with the broadcasters is now more than 5 years old. The society wants payments of 2%-3% of the channels' revenues, and the stations are resisting this. Petri says that the society's decision to withdraw the interim licenses it had been issuing was a result of its members' frustration at the length of the negotiation process.

He adds that while royalties are now at an acceptable level, no agreement has been reached, and the stations are working without a legal framework. "They are broadcasting at their own risk," he states.

"You can't just go into another man's wood and start cutting down his timber without his agreement. The stations are leaving themselves open to prosecution and action for damages."

He says that while STIM is closely monitoring the situation, the holiday season means that it will be "some weeks before we act."

The society's membership needs to be consulted on which of the numerous courses of action to take, he states.

## Bulgaria Says It Is Taking Action Against Piracy

■ BY CHANDRA CHENDOV and JEFF CLARK-MEADS

SOFIA, Bulgaria—The international record industry says this nation has piracy "on a par with China," but authorities here are conscious of the problem and are tackling it, according to the head of the government's National Investigation Agency.

Western record companies have been so concerned about the situation here that the International Federation of the Phonographic Industry (IFPI) has appealed to the European Union



for assistance in dealing with Bulgarian piracy. IFPI argues that the

government here has failed to take effective action (Billboard, July 20).

But Bosko Rashkov, head of the Investigation Agency, says an anti-piracy war has been going on here since May.

He says, "The agency together with police authorities, has organized dozens of raids to confiscate audio and video carriers manufactured and distributed illegally."

Rashkov adds that the most spectacular action was the closing of a CD plant in the city of Veliko Turnovo, which had a capacity of 5 million discs a year. He says that parallel actions were conducted in Sofia, Varna, and Bourgas and that legal proceedings have started against a number of alleged makers and distributors of pirate product.

Rashkov adds, "In the nearest future, we have plans for further large-scale operations."

In its plea for EU assistance in Bulgaria, IFPI stated that the export of illegally manufactured CDs from the country "is a source of major market destabilization across Eastern Europe, Russia, and the EU." The organization estimates that the country ships abroad 20 million illicit discs each year.

The Ministry of Finance here says it has now joined the battle against such exports, adding that its operatives recently seized 3,500 unlicensed discs at the Bulgaria-Serbia border.

However, Rashkov points to the difficulties the Bulgarian authorities face in tackling piracy. "For us, this is a new kind of crime," he says, "and we suffer from our lack of experience. Our examining magistrates are expecting the experts from the West to take part in their training seminars."

Michael Kunstman—a managing director of Virgin Records, PolyGram's Bulgarian licensee—takes an optimistic view. He says, "On one side, (Continued on page 60)

## newsline...

GERMAN AUTHORS' SOCIETY GEMA registered a 6.21% increase in income from all sources of exploitation in 1996, according to its annual report. Total revenues for last year were the equivalent of \$876 million. The cost ratio was trimmed from 13.7% to 13.4%, resulting in a distribution increase of 6.61% over the previous year. GEMA director general Reinhold Kreile says the figures were achieved despite high capital spending on improved computerization.

FIGURES FROM U.K. AUTHORS' BODY The Performing Right Society for the first half of this year show \$14.9 million in net distribution income, a 12.6% rise over the same period last year. Revenues from all sources are 11% ahead of those at this point last year.

# BMG Restructures Management In Asia

## Hong Kong's Chan Departs; Taiwan's Wong To Operations Post

■ BY GEOFF BURRUE

HONG KONG—The Asia-Pacific division of BMG Entertainment International has reshuffled its label management for a more unified approach to the development and marketing of Chinese artists.

As expected, the moves put the multinational's VP of pan-China, Landow Lee, directly in control of Chinese repertoire (Billboard, June 22). In addition, the company plans to take advantage of the mainland government's recent modifications to its market-access policies.

Ed Chan, BMG's managing director for Hong Kong and the People's Republic of China, has left the company. Industry sources say his position has been unstable since the first signs of BMG's intentions to adopt a pan-China strategy earlier this year. Although Chan will be replaced "in title" by Sandy Lamb, the current GM of domestic pop in Hong Kong, the job will incorporate both domestic and international A&R for the Chinese market.

Sue Wong, managing director of BMG Music Taiwan, moves to a new role as managing director of operations for pan-China, based in Hong Kong and reporting directly to Lee. His new job will see him responsible for sales and distribution of classical music, interactive product, and video for the Chinese market.

Lee says the appointments are part of an inevitable need to address the challenges of that market: "In two or three years' time, there will be only one China. Because we are a different and unique culture, we have restructured this company to place a new emphasis on Chinese repertoire."

Michael Smellie, senior VP of BMG Asia Pacific, says that while the moves will empower Lee to direct pan-China activities, they will also give BMG "a lot more people capable of making decisions." He describes the restructuring as a "continuation" of the strategy set in motion by the major's acquisition earlier this year of the Music Impact companies. That deal brought Cantopop superstar Andy Lau, as well as himself, to BMG. "Since Landow joined us," says Smellie, "we've tried to figure out how to structure the company in the manner that we see the market developing. He has been the catalyst."

"Historically, what we—and I think, all the other companies here—have done is to have country managers. We've been looking at that concept now. In fact, we are treating greater China as a country in its own right. Effectively, we are trying to see through national boundaries and to have a single organization instead of artists and repertoire."

Through reparation of duties under the realignment, BMG hopes to end up with a more powerful sales and distribution organization for its Chinese pop. "The system of sales and distribution in Taiwan and Hong Kong has seen the demise of one or two major labels," says Smellie. "More and more direct contact between record companies and

retail has been the inevitable consequence." Now, he adds, labels can play a more active role in Chinese markets, more in keeping with their efforts in the West.

For his part, Lee wants to "turn the special characteristics of all



these companies—and have a free hand—to develop repertoire for the entire Chinese market." He continues, "I will ask my people, such as Sweet, to find out how to do marketing and promotion in China, and I'll be looking for talent in China."

# Sony Music France Creates 'New Music' Arm

■ BY EMMANUEL LEGRAND

PARIS—The success of such acts as Deep Forest, Dan A Braz, and Lama Gyourme has prompted Sony Music Entertainment France to create a unit, Saint George, to develop projects that "don't fit in the regular pop formats," according to the unit's GM, Frederic Rebet. "Today, this music is called 'new music'; but will it be the same tomorrow?" asks Rebet.

He says the idea of the label grew from Sony Music France's increasing involvement in such projects as Deep Forest, which has sold more than 2.5 million units worldwide and earned a Grammy Award for best world music album in 1996) Stone Age, Lama Gyourme, and Hector Zazou's "Music From The Cold

Seas." Rebet, who is consultant to Sony Music Europe for new music projects, says the new unit is a global head start in that they "have an international appeal from the start." "I'm going to work as much as possible with people among the different labels throughout Europe and North America who share the same vision and the same way of working," he says. "With Deep Forest, we have proved we can overcome the difficulties linked to marketing such music."

Paul Russell, president of Sony Music France, says Rebet has "proved very knowledgeable and highly successful in conceptual music, which continues to grow in

popularity, and in its breadth of artists."

It is therefore appropriate that he has been asked to coordinate the efforts of Sony Music Europe in this increasingly important repertoire area," adds Russell.

Saint George will cover world music, new age, concept albums, and film scores. It will also engage in publishing activities, in close collaboration with Sony Music Publishing.

Some artists now at Columbia will be relocated to Saint George. The division will handle Deep Forest, guitarist A Braz from Brittany, Lama Gyourme from Tibet, zouk band Kassav', Celtic band Stone



Signed And Sealed. Former Take That member Robbie Williams has signed to EMI Records Group U.K. & Ireland's Chrysalis label. Williams' debut single, a cover of George Michael's 1990 hit "Freedom," is to be released July 29. Pictured with Williams, left, is Jean-François Ceccillon, president/CEO of EMI Records Group U.K. & Ireland.

Age, and Abed Azrie from Iraq. In addition, Rebet is developing new projects, such as an album by Cameroun artist Wes and a new recording from Philippe Elie, who wrote the score of Peter Brook's "Mahabharata."

Promotion and marketing for the main acts will be shared between Columbia and Saint George. Rebet reports to Olivier Montfort, deputy GM of Sony Music and GM of Columbia. However, Rebet says, "Saint George is a Sony Music label and not a Columbia sublabel, although there is a direct connection."

# '95 Audio Piracy Fell By One-Third In U.K.

LONDON—U.K. audio piracy fell by one-third last year, according to figures just released by the British Phonographic Industry (BPI). However, the BPI estimates pirate sales in 1995 still represented 24.5 million pounds (\$38 million), and concerns about Italian and German bootleg imports continue.

Estimated piracy figures indicate a fall of 37% in the CD sector, with counterfeits (CD down 60%). Music cassette piracy fell by 46%, with bootleg tapes down 20%—the smallest drop in any sector. The BPI estimates that bootlegs accounted for more than one-third of illegal U.K. sales in 1995 and had a retail value of 15.5 million pounds (\$24 million).

A total of 46% of all bootlegs seized by the BPI in cooperation with police and trading standards officers were found to originate from Italy. Despite tighter copyright laws introduced in Germany last year, imports from that country were the next highest, at 14%. The most bootlegged acts were the Beatles, the artist formerly known as Prince, and Bob Dylan.

The BPI says the figures are manageable but warns that vigilance and increasing expenditures on surveillance and legal action is necessary. It also hopes the recent harmonization of European copyright laws will reduce the amount of illegally imported product.

JON CROUCH

# Firestone Takes Its Hearth On The Road

## American Band Is 1st Swedish Act To Play Lollapalooza

■ BY FREDRIK STRAGE

STOCKHOLM—Home-juvenile rock act Firestone is the first Swedish act to be booked for the Lollapalooza tour, a break that follows its signing to a U.S. label earlier this year.

Firestone, which comprises four men in their early 20s, comes from the northern town of Luleå and plays furious guitar rock tinted with catchy melodies. The group will join the second part of the touring festival and will play most of its songs on the West Coast, performing on Lollapalooza's stage for new talents.

The band signed to Rick Rubin's American Recordings last February. On Aug. 6, the label released its album "Do Not Tullage" in the U.S., and BMG will issue it in Europe.

The album was released in Sweden last September on the small Startree Management label. It sold 15,000 copies, mostly to a teenage audience, and reached No. 40 on the national charts. However, it earned much critical acclaim, even in the mainstream media.



FIRESTONE

Johan Kugelberg, an A&R representative at American who is originally from Sweden, was largely responsible for the group's signing. "A friend in Sweden sent me a cassette and promised that it would blow my mind. I put it in my stereo, and one hour later I was driving to Rick Rubin's to play it to him. He loved it," says Kugelberg.

Local media largely see Firestone as part of the hardcore movement that has thrived in Sweden during the last couple of years. Such alternative groups as Millencolin, No Fun At All, Refused, and Sindy Kiln Me, which trash their guitars while playing faster and faster, are given much attention. But Firestone has a feeling for melodies that many

of its compatriots lack. The teenage rockers expressed in the lyrics of singer Kristofer Asström are more subtle than ordinary punk poetry.

"Some people say we have this Northern melancholy, but that's probably just because we don't run around smiling and joking all the time," says bassist Frans Johansson. "It's easy to get bored if you grow up in northern Sweden. There really isn't anything to do except start a band."

Firestone was formed in 1992, and its debut album "Fantastic Four," released on independent Swedish label A West Side Fabrications—was bought mostly by people in Luleå. And even though they have since played at Johnny Depp's trendy Viper Room in Los Angeles, they say they would have had just as much fun performing in a small Swedish youth club.

The whole Lollapalooza thing is most important to record company people and the media," says Johansson. "When I was told that we had been booked, I was just sad that we would miss a bunch of cool Swedish festivals."



# OF THE WEEK

JAPAN		EUROCHART HOT 100		GERMANY		FRANCE	
(Domestic Publications Inc.) 07/22/96		07/01/96		(Media Control) 07/16/96		(SNEP/IFPI) 07/13/96	
THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK	THIS LAST	WEEK
<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>		<b>SINGLES</b>	
1	NEW	1	NEW	1	NEW	1	2
2	NEW	2	1	2	1	2	1
3	NEW	3	2	3	2	3	2
4	NEW	4	3	4	3	4	3
5	NEW	5	4	5	4	5	4
6	NEW	6	5	6	5	6	5
7	NEW	7	6	7	6	7	6
8	NEW	8	7	8	7	8	7
9	NEW	9	8	9	8	9	8
10	NEW	10	9	10	9	10	9
11	NEW	11	10	11	10	11	10
12	NEW	12	11	12	11	12	11
13	NEW	13	12	13	12	13	12
14	NEW	14	13	14	13	14	13
15	NEW	15	14	15	14	15	14
16	NEW	16	15	16	15	16	15
17	NEW	17	16	17	16	17	16
18	NEW	18	17	18	17	18	17
19	NEW	19	18	19	18	19	18
20	NEW	20	19	20	19	20	19
21	NEW	21	20	21	20	21	20
22	NEW	22	21	22	20	22	20
23	NEW	23	22	23	21	23	21
24	NEW	24	23	24	22	24	22
25	NEW	25	24	25	23	25	23
26	NEW	26	25	26	24	26	24
27	NEW	27	26	27	25	27	25
28	NEW	28	27	28	26	28	26
29	NEW	29	28	29	27	29	27
30	NEW	30	29	30	28	30	28
31	NEW	31	30	31	29	31	29
32	NEW	32	31	32	30	32	30
33	NEW	33	32	33	31	33	31
34	NEW	34	33	34	32	34	32
35	NEW	35	34	35	33	35	33
36	NEW	36	35	36	34	36	34
37	NEW	37	36	37	35	37	35
38	NEW	38	37	38	36	38	36
39	NEW	39	38	39	37	39	37
40	NEW	40	39	40	38	40	38
41	NEW	41	40	41	39	41	39
42	NEW	42	41	42	40	42	40
43	NEW	43	42	43	41	43	41
44	NEW	44	43	44	42	44	42
45	NEW	45	44	45	43	45	43
46	NEW	46	45	46	44	46	44
47	NEW	47	46	47	45	47	45
48	NEW	48	47	48	46	48	46
49	NEW	49	48	49	47	49	47
50	NEW	50	49	50	48	50	48
51	NEW	51	50	51	49	51	49
52	NEW	52	51	52	50	52	50
53	NEW	53	52	53	51	53	51
54	NEW	54	53	54	52	54	52
55	NEW	55	54	55	53	55	53
56	NEW	56	55	56	54	56	54
57	NEW	57	56	57	55	57	55
58	NEW	58	57	58	56	58	56
59	NEW	59	58	59	57	59	57
60	NEW	60	59	60	58	60	58
61	NEW	61	60	61	59	61	59
62	NEW	62	61	62	60	62	60
63	NEW	63	62	63	61	63	61
64	NEW	64	63	64	62	64	62
65	NEW	65	64	65	63	65	63
66	NEW	66	65	66	64	66	64
67	NEW	67	66	67	65	67	65
68	NEW	68	67	68	66	68	66
69	NEW	69	68	69	67	69	67
70	NEW	70	69	70	68	70	68
71	NEW	71	70	71	69	71	69
72	NEW	72	71	72	70	72	70
73	NEW	73	72	73	71	73	71
74	NEW	74	73	74	72	74	72
75	NEW	75	74	75	73	75	73
76	NEW	76	75	76	74	76	74
77	NEW	77	76	77	75	77	75
78	NEW	78	77	78	76	78	76
79	NEW	79	78	79	77	79	77
80	NEW	80	79	80	78	80	78
81	NEW	81	80	81	79	81	79
82	NEW	82	81	82	80	82	80
83	NEW	83	82	83	81	83	81
84	NEW	84	83	84	82	84	82
85	NEW	85	84	85	83	85	83
86	NEW	86	85	86	84	86	84
87	NEW	87	86	87	85	87	85
88	NEW	88	87	88	86	88	86
89	NEW	89	88	89	87	89	87
90	NEW	90	89	90	88	90	88
91	NEW	91	90	91	89	91	89
92	NEW	92	91	92	90	92	90
93	NEW	93	92	93	91	93	91
94	NEW	94	93	94	92	94	92
95	NEW	95	94	95	93	95	93
96	NEW	96	95	96	94	96	94
97	NEW	97	96	97	95	97	95
98	NEW	98	97	98	96	98	96
99	NEW	99	98	99	97	99	97
100	NEW	100	99	100	98	100	98
101	NEW	101	100	101	99	101	99
102	NEW	102	101	102	100	102	100
103	NEW	103	102	103	101	103	101
104	NEW	104	103	104	102	104	102
105	NEW	105	104	105	103	105	103
106	NEW	106	105	106	104	106	104
107	NEW	107	106	107	105	107	105
108	NEW	108	107	108	106	108	106
109	NEW	109	108	109	107	109	107
110	NEW	110	109	110	108	110	108
111	NEW	111	110	111	109	111	109
112	NEW	112	111	112	110	112	110
113	NEW	113	112	113	111	113	111
114	NEW	114	113	114	112	114	112
115	NEW	115	114	115	113	115	113
116	NEW	116	115	116	114	116	114
117	NEW	117	116	117	115	117	115
118	NEW	118	117	118	116	118	116
119	NEW	119	118	119	117	119	117
120	NEW	120	119	120	118	120	118
121	NEW	121	120	121	119	121	119
122	NEW	122	121	122	120	122	120
123	NEW	123	122	123	121	123	121
124	NEW	124	123	124	122	124	122
125	NEW	125	124	125	123	125	123
126	NEW	126	125	126	124	126	124
127	NEW	127	126	127	125	127	125
128	NEW	128	127	128	126	128	126
129	NEW	129	128	129	127	129	127
130	NEW	130	129	130	128	130	128
131	NEW	131	130	131	129	131	129
132	NEW	132	131	132	130	132	130
133	NEW	133	132	133	131	133	131
134	NEW	134	133	134	132	134	132
135	NEW	135	134	135	133	135	133
136	NEW	136	135	136	134	136	134
137	NEW	137	136	137	135	137	135
138	NEW	138	137	138	136	138	136
139	NEW	139	138	139	137	139	137
140	NEW	140	139	140	138	140	138
141	NEW	141	140	141	139	141	139
142	NEW	142	141	142	140	142	140
143	NEW	143	142	143	141	143	141
144	NEW	144	143	144	142	144	142
145	NEW	145	144	145	143	145	143
146	NEW	146	145	146	144	146	144
147	NEW	147	146	147	145	147	145
148	NEW	148	147	148	146	148	146
149	NEW	149	148	149	147	149	147
150	NEW	150	149	150	148	150	148
151	NEW	151	150	151	149	151	149
152	NEW	152	151	152	150	152	150
153	NEW	153	152	153	151	153	151
154	NEW	154	153	154	152	154	152
155	NEW	155	154	155	153	155	153
156	NEW	156	155	156	154	156	154
157	NEW	157	156	157	155	157	155
158	NEW	158	157	158	156	158	156
159	NEW	159	158	159	157	159	157
160	NEW	160	159	160	158	160	158
161	NEW	161	160	161	159	161	159
162	NEW	162	161	162	160	162	160
163	NEW	163	162	163	161	163	161
164	NEW	164	163	164	162	164	162
165	NEW	165	164	165	163	165	163
166	NEW	166	165	166	164	166	164
167	NEW	167	166	167	165	167	165
168	NEW	168	167	168	166	168	166
169	NEW	169	168	169	167	169	167
170	NEW	170	169	170	168	170	168
171	NEW	171	170	171	169	171	169
172	NEW	172	171	172	170	172	170
173	NEW	173	172	173	171	173	171
174	NEW	174	173	174	172	174	172
175	NEW	175	174	175	173	175	173
176	NEW	176	175	176	174	176	174
177	NEW	177	176	177	175	177	175
178	NEW	178	177	178	176	178	176
179	NEW	179	178	179	177	179	177
180	NEW	180	179	180	178	180	178
181	NEW	181	180	181	179	181	179
182	NEW	182	181	182	180	182	180
183	NEW	183	182	183	181	183	181
184	NEW	184	183	184	182	184	182
185	NEW	185	184	185	183	185	183
186	NEW	186	185	186	184	1	



# HIT OF THE WEEK

## CONTINUED

### NETHERLANDS (Edifying Mega Top 50) 07/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGES COLUMBIA
2	1	FANTASY WORLD CHARLIE LOWNOR & MENTAL TRIO PROTON
3	3	MAGNETA LOS DEL RIO RCA
5	2	TO VER WEG GAAS MEETING & VANDAN ARCADE
6	NEW	SOLDIER SOLDIER CAPTAIN JACK EMI
7	6	IRONIC ALANIS MORISSETTE WARNER
8	NEW	TO DESERVE YOU BETTE MIDLER WARNER
9	7	VRIJ ZIJN MARCO BORRATO DISNEY
10	8	CHILDREN OF THE NIGHT NAKAMOTO JONASVILLE
11	9	GET DOWN THE ONE FOR ME H. BACKSTREET BOYS JONASVILLE
12	10	HACKSTREET BOYS BACKSTREET BOYS JONASVILLE
13	11	ALBUMS
1	2	ANDREA BOCELLI BOCELLI PROTON
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	MARCO BORRATO ALBUZZI BURNING
4	6	FUGES THE SCORCE COLUMBIA
5	5	CELINE DIO FALLING INTO YOU COLUMBIA
6	4	LEITE MEDA EXPERTISE THE DIVINE WARNER
7	7	CELINE DIO FALLING INTO YOU COLUMBIA
8	8	GEORGE MICHAEL OLDER VIRGIN
9	10	HACKSTREET BOYS BACKSTREET BOYS JONASVILLE

### BELGIUM (Promax) 07/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	MAGNETA LOS DEL RIO RCA
2	NEW	KILLING ME SOFTLY FUGES COLUMBIA
3	3	IN ON FIRE 2 FUGES COLUMBIA
4	4	FABRIE ROBERT MILES DISNEY
5	5	GET DOWN THE ONE FOR ME H. BACKSTREET BOYS JONASVILLE
6	NEW	TO NACHO JIMMY E. LARNEY
7	6	BECAUSE YOU LOVE ME CHERIE NICHOLSON RCA
8	8	LAST GET READY PLAY THE RECORD
9	9	LEMON TREE FOODS GARDEN EMI
10	10	RETURN OF THE ONE FOR ME H. BACKSTREET BOYS JONASVILLE
11	11	ALBUMS
1	2	GERT & SAMSON SAMSON VOL. 6 PHILIPS
2	1	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	FUGES THE SCORCE COLUMBIA
4	4	METALLICA LOAD MERCURY
5	5	HEAVEN SHALITA HALLS INTO YOU COLUMBIA
6	6	CHOWED HOUSE RECURRING DREAM—THE VERY BEST OF COLUMBIA
7	7	EROS RAMAZZOTTI DOVE CE MUSICA BMG
8	8	BACKSTREET BOYS BACKSTREET BOYS JONASVILLE
9	9	GEORGE MICHAEL OLDER VIRGIN

### SWEDEN (SGL) 07/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGES COLUMBIA
2	2	GYLINE TRENE OF CYLINDRE TRENE INFANTRY
3	4	LEMON TREE FOODS GARDEN EMI
4	3	WOMEN LIKE SUN-GO DOWN ROBIN COOK STROGEM
5	5	HEAVEN SHALITA HALLS INTO YOU COLUMBIA
6	6	FROM THEM: IMPOSSIBLE ADAM LARSON LARSON MUSIC
7	7	DA BOMB INNER CIRCUIT METRONOME
8	8	ON AM—JUST A LITTLE BIT GARY WARNER
9	9	BREASTFEAST AT TIFFANY'S DEEP BLUE SOMETHING
10	10	ALBUMS
1	1	METALLICA LOAD MERCURY
2	2	FUGES THE SCORCE COLUMBIA
3	3	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
4	4	GYLINE TRENE OF CYLINDRE TRENE INFANTRY
5	5	EROS RAMAZZOTTI DOVE CE MUSICA BMG
6	6	EROS RAMAZZOTTI DOVE CE MUSICA BMG
7	7	GEORGE MICHAEL OLDER VIRGIN
8	8	SPYF KINGS LOVE SONGS SHIRAZ
9	9	BECK OCEAN DEPT.
10	10	EAGLES THE VERY BEST OF THE EAGLES EMI

### PORTUGAL (TopMega) 07/10/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	SHIRAZ TUDO O QUE VOUS QUERIA EMI
2	2	BRIGADE ELIGIBLES CARTA DO PORTUGUES
3	3	DELFINO O CAMINHO DA FELICIDADE ARCADE
4	NEW	ROBERT MILES DISNEY
5	NEW	EROS RAMAZZOTTI DOVE CE MUSICA BMG
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	7	MARIONAS ASSASSINAS MARIONAS ASSASSINAS EMI
8	8	IRAN COSA SO SE FOR DANCE VOICED
9	9	SPYF KINGS LOVE SONGS SHIRAZ
10	10	JOAO FERREIRA ROSA ONTEM E HOJE EMI

### NEW ZEALAND (RIANZ) 07/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	THE CROSSROADS BONE THUGS-N-HARMONY SHY
2	2	KILLING ME SOFTLY FUGES SHY
3	3	WOLF JAMES GUNNY JOHNSON/SABYCAT/AMERICA
4	4	RETURN OF THE MACK MARK HARRISON WARNER
5	5	THE CROSSROADS BONE THUGS-N-HARMONY SHY
6	6	ONLY ONE PETER ANDERSON FESTIVAL
7	7	YOU'RE MAKING ME HIGH TON BRATTON SHY
8	8	IMPOSSIBLE THEME ALAN CLATTON
9	9	AND LARRY MULLEN PIONEER
10	10	BECAUSE YOU LOVE ME CELINE DIO SHY
11	11	JUST A GIRL, NO COVERT MUSIC VIRGIN
12	12	ALBUMS
1	1	CROWD HOUSE RECURRING DREAM—THE VERY BEST OF COLUMBIA
2	2	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
3	3	COLLECTIVE SOUL COLLECTIVE SOUL WARNER
4	4	BUSH SUTTERSON SHY
5	5	SMASHING PUMPKINS WOLFE
6	6	CELINE DIO FALLING INTO YOU SHY
7	7	FUGES THE SCORCE COLUMBIA
8	8	METALLICA LOAD MERCURY
9	9	OSAS (WHY'S THE STORY) MORNING GLORY
10	10	BEA MAHART FIGHT FOR YOUR MIND VIRGIN

### SWITZERLAND (Media Contact Switzerland) 07/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGES SHY
2	2	GOOD JAMMOO MR. PRESIDENT WARNER
3	3	IMPOSSIBLE FAIR PLAY THE RECORD
4	4	SALETTI HARRY HARSHAL WARNER
5	5	MAGNETA LOS DEL RIO RCA
6	6	FABRIE ROBERT MILES DISNEY
7	7	RETURN OF THE MACK MARK HARRISON WARNER
8	8	JEIN PETTES BROT WARNER
9	9	THEY DON'T CARE ABOUT US MICHAEL JACKSON
10	10	PIU' BELLA EROS RAMAZZOTTI BMG
11	11	ALBUMS
1	1	EROS RAMAZZOTTI DOVE CE MUSICA BMG
2	2	ROBERT MILES DISNEY
3	3	FUGES THE SCORCE COLUMBIA
4	4	EROS RAMAZZOTTI DOVE CE MUSICA BMG
5	5	BACKSTREET BOYS BACKSTREET BOYS JONASVILLE
6	6	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
7	7	THE SCORCE COLUMBIA
8	8	CELINE DIO FALLING INTO YOU SHY
9	9	METALLICA LOAD MERCURY
10	10	GEORGE MICHAEL OLDER VIRGIN

### FINLAND (Suomen) 07/10/96

THIS WEEK	LAST WEEK	SINGLES
1	1	KILLING ME SOFTLY FUGES COLUMBIA
2	2	MAGNETA LOS DEL RIO RCA
3	3	GOOD JAMMOO MR. PRESIDENT WARNER
4	4	IMPOSSIBLE FAIR PLAY THE RECORD
5	5	THEY DON'T CARE ABOUT US MICHAEL JACKSON
6	6	ADAM LARSON LARSON MUSIC
7	7	PRINSSI MONSTROUS POLYGRAM
8	8	SOLDIER SOLDIER CAPTAIN JACK EMI
9	9	PRINSSI MONSTROUS POLYGRAM
10	10	PRINSSI MONSTROUS POLYGRAM
11	11	ALBUMS
1	1	METALLICA LOAD MERCURY
2	2	J. KARJALAINEN ELECTRIC SALINA POLYGRAM
3	3	EROTIC THE POWER OF SEX INTERGRAM
4	4	CAPTAIN JACK THE MISSION OCEAN DANCE
5	5	EROS RAMAZZOTTI DOVE CE MUSICA BMG
6	6	BACKSTREET BOYS BACKSTREET BOYS JONASVILLE
7	7	LELA K. MANIC PANIC NECALES EMI
8	8	FUGES THE SCORCE COLUMBIA

### HONG KONG (RTH Hong Kong Group) 07/07/96

THIS WEEK	LAST WEEK	ALBUMS
1	1	LEON LAI PEPHAPS... POLYGRAM
2	2	SOUNDTRACK YOUNG & DANGEROUS (III) EMI
3	3	FAIR WINDS... POLYGRAM
4	4	IMAGINE... POLYGRAM
5	5	IMAGINE... POLYGRAM
6	6	IMAGINE... POLYGRAM
7	7	IMAGINE... POLYGRAM
8	8	IMAGINE... POLYGRAM
9	9	IMAGINE... POLYGRAM
10	10	IMAGINE... POLYGRAM

# MUSIC POLYGRAM

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SPAIN:** Of the three basic components of flamenco—*cante* (or song), dance, and guitar—only dance has significantly featured women, and even that is probably because of male preference.

But flamenco has always boasted a few excellent female singers of *cante*, *jondo* (deep song), and after eight years of research, the undisputed queen of modern flamenco, Carmen Linares, has released an extraordinary collection of such material. "Antología—La Mujer En El Cante" (Anthology—Women In Flamenco) on PolyGram/Mercury is a double CD featuring new recordings of 27 songs selected between roughly 150 years of female flamenco. Many of the songs Linares has resurrected do not even exist in written form, never mind as recordings. "Many were recorded (on cassette), leaving the voice with guitar and hand claps only" the singer says. "But with modern guitars and recording techniques, the record sounds [as up to date as] year 2000." The CD, which has a clearly defined intent, includes contributions from top guitarists, including Vicente Amigo, Juan and Pepe Habichuela, Enrique de Melchor, Tomatito, and Rafael Riqueni.

**ITALY:** Madacki, one of the most prolific of this country's new wave of young producers, has abandoned the irresistibly sweet, sunshine melodies of his reggae outfit Africa Unité in favor of a much harder sound on his first solo outing, "Distorta Diagnostica" (Distorted Diagnostic) on Blackout/PolyGram. Having recently recovered from cancer and chemotherapy treatment, Madacki says that the new album is a work of personal catharsis. "The violence on this album represents the mutation of the disease, its exorcism, and the celebration of coming out the other side alive and well," he says. "It is also a reaction to the technological world and a journey through its nightmarish aspects." While retaining Madacki's trademark syncretic talent, reggae, and jungle beats on several tracks, "Distorta Diagnostica" is dominated by an electronic/industrial/thrash sound mixed with influences from the bleep-techno movement based in the Netherlands' Rotterdam. "I took all the electronic instruments and devices I could lay my hands on and tested them to maximum distortion," Madacki says. While the disturbing techno roller coaster of "Chemioterapia 2" is typical of the album as a whole, a humorous reconstruction of Imagination's smooth disco classic "Just An Illusion" provides a welcome moment of relief. Despite the music's oppressive elements, Madacki's recent solo tour, featuring himself on mixer and effects and accompanied by a drummer and guitarist, was well received by audiences more familiar with the inspirational qualities of Africa Unité's live shows. After a year of recovering, Madacki is back in the studio. Unité signed their first major-label contract with PolyGram in May. Madacki says the release of "Distorta Diagnostica" on the Blackout imprint demonstrates his continuing artistic freedom combined with the financial backing that permits access to state-of-the-art technology.

**ROMANIA:** Dracula lives. Stefan Brandes Latea, who claims to be a descendant of the blood-sucking count on his mother's side in the family, Draculesti of Sintești, has become something of a legend himself in Romania. After singing in various groups and solo, he has become a national hero. The greatest artist is now leader of his own band, Dracula, and owner of a film studio, also called Dracula, which produces music videos. Latea's fixation on the vampire myth influences everything he does, and his compositions are infused with the spirit of old Transylvanian music, following the "ethnic"-rock path first taken by the pioneering Romanian group Phoenix. Among Latea's sources of inspiration are ancient Romanian carols and the folkloric songs that informed the music of Hungarian composer Béla Bartók. Latea is working on a new album, "Transylvania, Land Of Wolves." Based on old Romanian myths, it tells a love story with a tragic ending.

**SINGAPORE:** The country's pop history went on show at the National Museum in July. This might not seem unusual, considering that Singapore pioneered English-language pop music in the region during the '60s, inspiring parallel scenes that developed in both Malaysia and Indonesia. But the exhibition, titled "Retrospect: Sounds Of Singapore From The 60s To The 90s," is something of a breakthrough, given that this country's extreme hostility to popular music in the past, especially during the '70s, when it was deemed "youth culture" and pop musicians were driven out of work because of forced closure of clubs. "Many cultures were once regarded as social parasites," says Reggie Vergese, Singapore's first guitar hero, from top '60s band The Quests. "Nobody wanted to know us then, so why the fuss now?" But Lily Tan, director of the National Archives, the event's organizer, says, "We now have a generation of people who have grown up with this music. Like it or not, highbrow or lowbrow, it is very much a part of our social fabric. Everybody talks about Singapore being a financial center, but we've always overlooked this aspect of development that was always there and always will be." The exhibition recalls the boys and girls who were the first to bring the "For Harz" by The Surfers sold more than 40,000 copies and "Sham" by The Quests became the first Singapore-originated song to hit No. 1, selling more than 20,000 copies here. Such achievements are doubly impressive when you consider that today's domestic English-language acts struggle to sell more than 2,000 copies. In keeping with the mood of nostalgia, there recently has been a string of classic releases, including Singapore's CD by The Quests, The Crescendos, and Nasuti & The Boys (all on PolyGram). EMI followed suit with limited-edition releases of two Quests compilations and an album by local country act Matthew & The Mandarins. However, there is no plan to relaunch any careers. "These albums are really meant for the fans who still remember," says Peter Lau, managing director of EMI Records Singapore.

**PHILIP CREAM**

## PLATINUM EUROPE AWARDS

(Continued from page 56)

and there were two deputy ambassadors and 10 members of the European Parliament (MEPs).

The evening began with a cocktail reception followed by dinner. The awards ceremony, which was not open to the public, kicked off with a speech from IFPI chairman David Fine, who noted that the European music industry prospered "without any [government] subsidies or state support" and employed 300,000 people—more than the European steel industry, he said. Fine then spoke about the EC's relationship with the music industry, stressing the body's determination to continue to deal effectively with intellectual property issues. "The [European] community," he said, "has an impressive record in the harmonization of copyright and related rights."

Later, Senter altered to the industry's efforts to have the value added to recordings reduced to the same level as those for books (which, as cultural goods, are lower-rated), "I am well aware of your preoccupations," he said. "I would just like to remind you that unanimity is the rule in this body. Of course, if all the [EU] member states agree on a rate, why should the commission oppose it?" He concluded, "Let us continue to work together to ensure the success that this evening's presentation clearly demonstrates."

A total of 96 albums were certified as 27 or more million-seller under the Platinum Europe program (Billboard, July 6). A 97th, "The Score" by the Fugees (Columbia/Sony), was recognized on the night of the Albert Hall awards. "The artists who receive their accolades in person from Senter were France's Patricia Kaas; Sweden's Ace of Base, represented by members Ulf and Jenny Berggren; and the Bachelorette, represented by the group's Marie

Fredriksson; Australia's INXS, represented by band member Andrew Farriss; Germany's Pur (the entire group was present); and Marlene Weathershaw; the Netherlands' Andre Rieu; and Britain's Robson & Jerome, represented by Robson Green.

A number of other European artists have expressed an interest in being inducted into the hall—Italy's Laura Pausini and Eros Ramazzotti and Britain's M People—but bowed out due to other commitments. After the show, a number of attendees expressed about the event, while suggesting that it would have benefited from live entertainment. "The MEP sitting next to me was dying to get up and boogie," says one participant, "but the only music was one very short videoclip excerpt."

At the evening's conclusion, a special award was presented by Senter to Green singer Nana Mouskouri (then known for her 1961 hit, "The White Rose Of Athens"), who has since become an MEP. "Europe is a great musical culture," she said, "and we [in different countries] deserve to know each other." Executive producer for the event was Lisa Anderson, who serves in a similar capacity for the Brit Awards in the U.K. The show was the V&A VI Euro.

The Platinum Europe program is estimated to have cost approximately \$300,000 to date, shared by the six major record companies and IFPI. The awards show was not planned to take place annually, according to federation director general Ne Garnett, but record companies and IFPI will be evaluating the event to determine whether it should be repeated. Critically acclaimed, the titled album produced by Rush's Geddy Lee for Anthem Records in Toronto.

ADAM WHITE

## ANTI-PIRACY INITIATIVE

(Continued from page 56)

Efforts to dissuade companies from trading with pirates have been discussed in the past. Senior record industry executives, most notably EMI Music president/CEO Jim Fiffeld, have previously advocated this course. "In the past," said Garnett, "it was difficult to go to these companies and say, 'You must not sell to this guy.' They were entirely justified in ignoring that. [But] when there are laws in place, when there is a prohibition in importing and using this equipment, and these companies seek to flout it, then there should be sanctions."

EMI's Perry added, "The same thing applies to suppliers of raw materials for the production of copies. If these people are supporting an illegal industry, they should be sanctioned."

## BULGARIAN PIRACY

(Continued from page 56)

you have piracy that has now reached its peak level of around 2.2 million copies. On the one hand, the authorities are preparing themselves to crack down on those illegal manufacturing lines.

"For us at Virginia Records, there is no question that by September the criminal structures of piracy will be under control," Kuntzman says.

As for EU action, an IFPI spokesman in Brussels says the group "yet had an official response to its letter."

try. Is that what [the suppliers] are in business for? I don't think so."

CD piracy within Europe was also cited as a major concern. Bulgaria has in the last two years developed its CD-manufacturing facilities to a point where it threatens to become another China rival on the borders of the European Union," said Garnett. Arnold Bahlmann, senior VP of central Europe for BMG Entertainment International, noted that piracy in Italy accounted for "almost 40 percent" of the country's CD production. "Italy is one of the main record-producing, artist-developing countries in Europe," he said. "The Italian government has been very active in trying to make it to implement [anti-piracy] laws and enforce them."

Concerning Bulgarian attitudes toward piracy, Red Kishi, president of PolyGram Continental Europe, noted that despite substantive changes in the country's laws, "enforcement is a terrible problem." He added, "Combined pressure from the EU and the U.S. is what we're looking for. It shouldn't be left to one party or another."

Asked about the response of CD-equipment makers to the IFPI, Garnett said, "I think they're making machines, we don't make discs. It's like those who sell guns. They sell the guns. We don't pull the trigger, we just sell the guns. We don't pull the trigger, we just sell the guns. We don't pull the trigger, we just sell the guns."

Malcolm Burn's Pregnant With Talent  
Producer Turns Artist On 'After Dinner Mints'

■ BY LARRY LEBLANC

TORONTO—With his irresistibly quirky, stripped-down 12-song album "After Dinner Mints" being released in Canada under the band name Pregnant, Malcolm Burn is combining his skill as a producer with his talent as an artist.

The album is due Sept. 10 on Handsome Boy Records, the BMG Music Canada-distributed label owned by Jeff Rogers, manager of Crash Test Dummies.

The New Orleans-based Canadian's recording career has been augmented by more than a decade of engineering and producing music for others. With Lenny Kaye, Burn co-produced Patti Smith's current Arista album, "Gone Again," and has produced upcoming albums for Midnight Oil and Patty Griffin.

Over the past seven years, Burn has also produced albums for Shawn Colvin, John Mellencamp, Iggy Pop, Chris Whitley, Lisa Germano, Charles Sexton, the Neville Brothers, Giant Sand, and other Canadian groups as Junkhouse, Crash Vegas, and Blue Rodeo.

A protégé of fellow Canadian producer Daniel Lanois, Burn surfaced in Canadian music in the early '80s as the singer/keyboardist of the alternative-styled Boys Brigade. In 1984, the Toronto-based band produced a critically acclaimed, self-titled album produced by Rush's Geddy Lee for Anthem Records in Toronto.

Although the album's single, "Melody," reached No. 32 on The Record's singles chart in 1984, the group split the following year.

Burn co-produced his self-titled solo debut album for Anthem Records in 1987 with Ian Thomas and John Whynot. After that release failed to achieve strong sales, Burn began a pivotal production apprenticeship with Lanois. He was engineered and performed on Lanois productions for the Neville Brothers, Bob Dylan, and Emmylou Harris.

Burn says Lanois "was interested in producing Boys Brigade, but we turned him down, naively thinking, 'This guy is never going to go anywhere when I don't go with him.' Four years later, I was going out with his sister Jocelyn, and one day Dan picked me up at the [Hamilton, Ontario] bus station. His first words to me were, 'How come your band never called me back?' Meanwhile, he had been working with Peter Gabriel and U2."

Burn says Lanois "helped him to learn the music ideas he had for his debut solo album, 'Acadie' on Opal Records."

"I went to a mountain of cassettes and I went through them, and we compiled the most interesting things on one or two cassettes," recalls Burn. "We sort of pretended we were making a record here, but he took me to see the Neville Brothers, and I ended up engineering 'Yellow Moon,' and Dylan's 'Oh Mercy' album."

Burn says that although he didn't

start out wanting to produce records, "early on, I decided that production was interesting. Unlike working in bands, I found I didn't have to answer to four other people, or to a manager, or to a record company & R guy. I wasn't waiting for somebody to book a tour while sitting around eating Cheerios."

Burn says that even with his production career in high gear he has always maintained "some sort of energy" in the areas of songwriting and recording. "These songs [on 'After Dinner Mints'] were inside of

me, and the songwriting came easily to me. I really enjoyed doing the album."

The idea for "After Dinner Mints" began after Germano introduced Burn to the music studio in Leno, Texas-based singer/songwriter Craig Ross.

While in Austin producing Sexton in 1994, Burn suggested asking Ross to do some co-writing with Sexton and himself. The result was the song "The Dark," released on Sexton's MCA album "Under The Whirling Tree." Burn and Ross quickly became friends and collaborators.

"During one week, sitting around the kitchen table at Charlie Sexton's house, I wrote five songs, three of which I wrote, 'Raincoat,' and 'Bitter' [ended up on [my] record]," says Burn. "We also recorded a couple of those songs as demos just to get them down."

For 18 months, while producing Smith, Germano, Griffin, and Junkhouse, Burn continued to write and record intermittently with Ross. "After four years, I was going out at his own in New Orleans. At the same time, Burn was writing songs on his own and recording them as well as he wrote them."

In all, Ross co-wrote seven songs with Burn for the album, while Burn wrote the remaining five tracks (with his friend Jay Joyce suggesting the title of "Love Song").

"Craig has a unique ability for writing simple melodies," says Burn. "For the album, it turned out that if I couldn't burn or write a song, it didn't get recorded."

Burn and Ross recorded 15 songs, with Burn handling guitar, piano, drums, and vocals and Ross on guitar. Some songs, they brought in drummers Bradley Wisman, John Paul Keenan, and Brady Blade. Still, despite the band name, there is no connection on the album.

The name Pregnant was suggested

by Burn's manager, Kate Hyman of In Bed Music in New York.

"He sent tapes to labels saying, 'This is a completed record. This isn't a bunch of demo tapes. Are you interested in working with me?'"

Burn says he is typical as a producer. "I'm the guy with the reputation of doing atmospheric, dark, moody records," he says. "I hope, 'Hopefully, this record proves I can do a lot more than that. I'm not counting on a U.S. release for the album, but I'm hoping by early next year it will count."

Burn says he believes that today's pop music is suited for the individualistic style of songwriting he practices.

"For a long time I was really concerned about what constituted a pop song, which was partly my own fault and partly the times," he says. "Over the past five years, there's been such major changes in what is regarded as a pop song. You've got Oasis writing traditional pop songs, and you've got the likes of Lisa Germano who is totally unconventional in her songwriting. When I realized there were no rules, I became excited again about songwriting."

He says he's gone back to a more "naïve" songwriting approach. "As long as people can understand it and relate to a song, that's the most important thing."

Rogers, whose label roster also includes Rusty and Slowburn, was impressed with Burn's album. "Malcolm is an unbelievably talented guy, and this is a great record," he says.

In mapping out "After Dinner Mints," Burn leaned heavily on his previous production experience. Says Burn, "I certainly learned a lot from Iggy Pop, who has this sense of humor in just about everything he does. John Mellencamp doesn't put much on his record, and I tried to do that as well." From [Lanois], I learned the importance of feel and emotion. The album has a weird sense of humor, and a naive charm that I haven't been able to express otherwise."

Handsome Boy is taking a low-key, grass-roots approach to marketing "After Dinner Mints" in Canada, with initial focus on college and modern rock radio. "We're going with 'Green' as the first focus," says Rogers. "We're going to see what we can do at radio," says Rogers. "We're going to do a video, and Malcolm is committed to doing a few weeks of touring in Canada. The idea is to slow down and make some home. That's the marketing plan in a nutshell."

Rehearsing with a trio that featured Burn as producer and artist, drummer Bradley Wisman, Burn expects to do some Canadian shows in September.

He emphasizes that he is seeking a balance as producer and artist. "I'd like to do my own music and the production," he says. "I don't separate the two. If it's creative work, it's creative work."

# POP

THE BILLBOARD SPOTLIGHT

## Viva España

While Media Disregards Music Industry, Executive Decisions Must Be Made To Nourish New Artists And Bring Spanish Music To Its Full Potential

BY HOWELL LLEWELLYN

**W**ith its role in the European Union consolidated 20 years after the death of dictator Gen. Francisco Franco, its cultural and linguistic links with Latin America well-established, and its proximity to North Africa and Arab culture well recognized, Spain has unrivaled advantages in developing a music industry that is dynamic, different, influential and truly capable of international cross-over.

And yet 1995 saw a downturn in the industry, with sales far from buoyant and an almost total lack of new talent in the charts. CD sales fell for the first time ever, and total record unit sales at 52.7 million were 8% lower than 1994's 56.9 million.

### HOMEGROWN FLAMENCO

What success there was tended to be quirky and nostalgic, and perhaps the only element to bring a smile to those putting faith in domestic talent was the relative success of Spain's only truly homegrown music: flamenco.

As of late May, new-flamenco group Ketama was enjoying one year in the top 10 album chart with its first live album. The flamenco-salsa specialists had sold around 350,000 units of "De Aki A Ketama," some 10 times higher than the previous eight albums.

At the same time, premier flamenco guitarist Paco de Lucía was in the top 20 for the 16th week with "Antología." The double CD is the guitar supremo's first "golden hits" album and has sold around 65,000 units.

Sultry disco-flamenco gypsy sisters Azúcar Moreno were at No. 5 with their Miami-recorded CD "Esclava De Tu Piel (Slave Of Your Skin)." Flamenco has never sold well, even in Spain, but these three examples

alone encourage those who believe that it is not necessary to imitate Anglo-Saxon formats to achieve pop/rock success.

So what is wrong with the industry in Spain, and what can the industry do to strengthen artistic development of the talent that undoubtedly exists in the alternative, independent and "new music" scenes?

A survey of executives at the majors and some leading indie labels in Spain reveals that, for the record industry, the blame for Spain's slump is directed largely at the media in all its forms.

### NEWSCHE MEDIA

That's not surprising when you consider a few chilling facts: There is no regular national TV music program—and certainly no MTV-type coverage in Spain. In contrast to most of Europe, news/talk radio is far more popular than music radio, which is listened to by just 20% of all Spaniards. There is no national mainstream pop/rock music press—certainly nothing like Britain's *New Musical Express*, which can make (or break) new talent in a week.

How many countries whose music industries are, say, in the top 20 of the IFPI-member territories can "boast" such disregard of pop music by the media?

"The blame for Spain's poor performance is almost always at the door of the mass media," affirms Mario Pacheco, founder and owner of the new-flamenco pioneer label Nuevos Medios. "There is no musical TV, and radio suffers from a political shareout of licenses [by the different parties]. The industry situation will not improve until we have a TV music channel."

Pacheco points out that the state-controlled Radio Nacional de España is in a financial crisis, "and yet almost all the new artists are first

Continued on page 68



From top: Nina Pastori, La Barbería Del Sur, Wynne Glick, Antonio Carbonell

A black and white portrait of a man with long, dark hair and a goatee, wearing a dark tank top. He is making a hand gesture with his right hand, palm facing forward, fingers spread. The word "Pino" is written in large, bold, black letters in the top right corner of the image.

## BLANCCON - g.d.: Juan Antonio Herrero - photos: Nacho Prieto, José Manuel Ferrater

"A complete dancer. Exceptional for his ascent and his ability. Cortés is gifted, like few dancers of his generation".

"Joaquín Cortés is a revelation. A "Gran Señor" inspired in his enveloping "port de bras". He is a unique Artist, a master of flamenco".

"Cortés is the current leader of flamenco fusion and very soon will be a great star".

"Cortés is a dancer who stands comparison with a Nureyev or a Baryshnikov. Currently there are no charismatic male dance stars to rival him".

GEORGINA HOWELL

5084



# SaglioccoPresenta

To find out more about this unique company, please contact: Eva M. Massó, C/ Quintana, 2-7º 9.º / 28008 Madrid / Tel.: 34-1-547 52 83 / Fax: 34-1-542 86 98

"Southern Swing, World swing".

"Southern Swing", a show, a milestone  
in the history of our music.

"Southern Swing" features artists with soul  
and liveliness in their vocal chords.

## a ritmo del **sur**

flamenco blues band  
diego carrasco  
kym mazelle

lolo

héctor dona

matt bianco

# Top Talent

From Pop To Punk, Flamenco To World, Spain Spans Genres



From left: Miguel Bosé, Azúcar Moreno, the Killer Barbies, Los Saboreros

**NIÑA PASTORI**  
**"Entre Dos Puertos [Between Two Ports]"**  
 Label: BMG Ariola  
 Publisher: Ortega Publishing  
 Management: Flamenco 2,000

The flamenco discovery of the 17-year-old Niña Pastori shows remarkable maturity on her debut album, which was co-produced by heartthrob crooner Alejandro Sanz. This is not modish new flamenco, but pure "cante jondo" for the 21st century. The late prince of flamenco, Camarón de la Isla, presented Pastori to the public when she was 8 years old. They are both from the southern Andalusian town of San Fernando, and there is a photo of them together in the CD booklet. Eminent flamenco musicians, such as guitarist Rafael Riqueni and Juan Manuel Cañizares and percussionist Tino Di Geraldo, accompany her on the album.

**VIRGINIA GLÜCK**  
**"Entre Aníbal [Among Stars in Purgatory]"**  
 Label: Chrysalis  
 Publisher: EGO Musical  
 Management: under negotiation

EMI managing director Rafael Gil says 23-year-old Virginia Glück is a cross between Niña Hagen and Kate Bush. She is certainly multi-talented and eclectic, although Glück insists that her songs are indefinable. Her father, Jesús, was a member of the 1960s band Los Bravos, which had an international hit with "Black Is Black," and he taught her to play the piano when she was 7. From the age of 14, Glück studied ballet in Madrid, Paris, Brussels, Copenhagen and London. At 18, she abandoned ballet to write music and now dances and sings as a single act. The album was produced by Tio Cardalda, a former member of Complices.

**LOS SABANDEROS**  
**"Mar Jaz"**

Label: Manzana Discos  
 Publisher: Manzana Editorial Musical  
 Management: El Centro de la Cultura Popular Canaria

Los Saboreros are a 27-strong male-voice choir that has dedicated its 30 years as a group to the musical folklore of Spain's Canary Islands, off west Africa, and the islands' musical links with Latin America, especially Cuba. "Mar," set for release in October, will be the group's 11st album, and the last few have each sold in excess of 100,000 units. The new record features contributions from singer-songwriter Luis Eduardo Aute and other Spanish stars unconfirmed at press time. "Mar" is dedicated to the sea and includes "Isabernera," a seafarer's waltz from the time when Cuba was a Spanish colony and Havana was the most important port in the

Caribbean, and "boleros," which are popular in the islands and Latin America.

**AZÚCAR MORENO**  
**"Escucha Mi Voz [Listen To Your Voice]"**  
 Label: Sony Music  
 Publisher: Various  
 Management: EMP Producciones

Azúcar Moreno (Brown Sugar), sultry gypsy sisters Toñi and Encarna have created a skillful mix of flamenco, Latin rumba, Caribbean rhythms and a disco beat that culminate in their eighth album since their 1985 debut, "Con La Miel En Los Labios [Unsatisfied]." They have a solid flamenco background, and their stage debut at the age of 10 was singing the chorus in performances by their brothers, Los Chunguitos. The duo sold more than a million units of their 1990 album, "Bandido," and their 1994 single, "El Amor," was included on the soundtrack for the film "The Specialist." Current album "Escucha De Tu Pie" was recorded in Miami by producer Ricardo Miraz.

**LA BARBERÍA DEL SUR**  
**"Tumbano Si Puedes [Knock It Down If You Can]"**  
 Label: Nuevos Medios  
 Publisher: Nemo Ediciones Musicales  
 Management: TIT

After its 1991 album debut, La Barbería Del Sur (Barbershop Of The South) was regarded as good second-division material. But the release of the third album, "Tumbano Si Puedes," and a return to its original indie label, new-flamenco pioneer Nuevos Medios, changed all that. "Tumbano..." is first-division pop that blends jazz, flamenco, salsa, Cuban son and bolero on songs set to the poetry of Federico García Lorca, Miguel Hernández and Antonio Machado. A literary and musical step away from the group's gypsy flamenco roots, the CD includes a version of Charlie Parker's "Donna Lee." It also features contributions from key Spanish musicians Enrique Morente, Ramón El Portugués and Juan Perro.

**MIGUEL BOSÉ**  
**"Laboratorio [Laboratory]"**  
 Label: WEA  
 Publisher: R&M Music  
 Management: R.L.M. Producciones

Miguel Bosé remains more complex and erudite as time passes. He finished "Laboratorio" just before his 40th birthday, and it shows him entering musical and cultural territories that reflect his

Continued on page 18

# The Write Stuff

Spain's Publishers Compose A Group Of Supreme Songwriters

BY HOWELL LIFEWELLYN

In a difficult climate for artist development, one of the ways to sample the promise of the Spanish talent scene is to ask music publishers to cite the composers on their rosters for whom they have high hopes this year.

A former president of the Spanish Association of Music Publishers (AEDEM) and current VP of the Spanish authors and publishers society SCAE, Juan Márquez is keen to boost Spanish music. And he thinks one key to this is composer and musician **Alex De La Hoz**. "He's one of the most interesting figures around," says Márquez, former member of Triana and 1980s duo Alex and Christina. Among those who have recorded De La Hoz hits are Greta Y Los Garbo and Azúcar Moreno. Last year, De La Hoz adapted Steve Miller's "Give It Up" as "Dime Más," and it hit the top of the Spanish singles charts. De La Hoz is signed to Márquez's EMI Music Publishing Spain.

Castillo is a fantastic performer, and his songs just filled my heart," says Carmen López, general manager of BMG Ariola Ediciones Musicales, describing singer-songwriter **Pedro Guerra**, who played at a BMG Publishing international meeting in 1994. "He's a truly great songwriter and performer and will be the only artist to play at this year's international BMG meeting in Portugal," she adds. Guerra wrote the award-winning "Contaminame," which was recorded by Víctor Manuel and Ana Belén in 1994 and sold 500,000 copies. "We are sure that his songs will be recorded around the world," López says.

A legion of top Spanish acts have recorded songs by **Borja Castillo** in the last 10 years, including Luis Miguel, Rosalía, Manolo Escala, Ana Belén and Joaquín Sabina, but now he is set for success in the international market, according to MCA Music Publishing. España creative manager Dominic Gibson. "We're thrilled to have him on board, especially as he's our first local non-artist signing," says Gibson. This year, Castillo, who is also a session musician and producer, will be co-writing with other MCA authors in the U.S. and U.K.

WarnerMartinez must be smirking with the irony. The leader and composer of one of Spain's top indie bands, Australian Blonde, has had his hit single "Chup Chup" chosen by Pepsi for one of its international TV advertising spots. Alvaro de Torres of Warner/Chappell (Canciones Del Mundo) plans to use "Chup Chup" to push Martinez internationally. "It's an excellent opportunity to open the door of Spanish pop to the world," says Torres. Warner/Chappell in Spain hopes to repeat the formula after signing publishing deals with such indie labels as Munster, Elefant, Subterfuge, Triquinose and Siesia.

After winning gold and platinum with his own songs as an artist in several Latin American countries with EMI and PolyGram, Spain's **Miguel Gallardo** signed as a composer with Sony/ATV Music Publishing and has had his work recorded by José José, Engelbert Humperdinck, Azúcar Moreno and Viki G. among others. John



Continued on page 18

# WELCOME TO THE WORLD OF



## SPAIN (HEADQUARTERS)

VIA AUGUSTA, 302 - 08017 BARCELONA  
TEL. (34) (3) 280 31 11 - 280 10 11  
FAX (34) (3) 205 42 19 - 205 42 20 - 205 42 69

## U.S.A.

777 BRICKELL AVE. - SUITE 800 - 8th. FLOOR  
33131 MIAMI - FLORIDA  
TEL. (1) (305) 377 31 00 - FAX (1) (305) 377 27 77

## U.S.A.

4605 LANKERSHIM BOULEVARD - SUITE 401  
NORTH HOLLYWOOD - CALIFORNIA 91602  
TEL. (1) (818) 505 93 93 - FAX (1) (818) 505 93 14

## PUERTO RICO

HATO REY TOWER BLDG. - SUITE 1004 - PISO 10  
AV. MUÑOZ RIBERA # 268 - HATO REY -  
PUERTO RICO 00918  
TEL. (1) (787) 751 48 88 - FAX (1) (787) 751 48 20

## SPAIN

ALCALA, 81, 3º B - 28009 MADRID  
TEL. (34) (1) 575 94 80 - 577 63 56 - 577 93 11  
FAX (34) (1) 578 20 95

## GERMANY

ALTHOLZ, 4 - D-94447 PLATTLING  
TEL. (49) (991) 37 00 40 - FAX (49) (991) 37 00 410

## PORTUGAL

RUA EÇA DE QUEIROZ, 22, 2º DTO.  
1050 LISBOA  
TEL. (351) (1) 356 08 60 - FAX (351) (1) 352 27 47

# SPAIN

## Less Music, More Talk

Small Percentage Of Spaniards Tune Their Radio Dials To Music, And Then It's Native-Language Songs

BY HOWELL LLEWELLYN

**T**wo aspects of the Spanish radio scene confirm the popular 1980s tourist slogan that "Spain is Different." First, news/talk radio attracts a far larger audience than music radio, which is listened to by barely one-fifth of those aged over 14. And second, all-Spanish music networks are extremely popular, defying the common wisdom that insists that music radio cannot succeed without a solid Anglo-American base. The latest national audience survey, covering January through March, showed that Spain has some 20.7 million radio listeners, around 56.5% of the country's total population of 39 million. Not only is that proportion lower than in most other European countries, but it's alarming for the music industry, since just 21% of Spaniards tune in to a music station at some point during the day.

### POLITICS BY RADIO

Some argue that the popularity of news/talk formats is due to the fact that free democratic debate is still less than 20 years old, following 40 years of General Franco's dictatorship, during which

there was no real debate at all. Today, 15.3 million people listen to news/talk each day, while the figure for music radio is just 7.6 million.

And Franco is partly to blame for the success of all-Spanish music radio. During his 1930-75 regime, it was official policy to promote Castilian Spanish to such a degree that not only were other "Spanish" languages such as Catalan and Basque banned, but films on television and in the cinema were all dubbed into Spanish—a practice still common today.

"Bear in mind that, in Spain, probably less than 5% of the population speaks English, and, except with the teenage audience, foreign-language songs are not popular," explains Francisco Herrera, director of Cadena Dial and Radiolé, the two big all-Spanish networks.

### POPULAR RADIO

Dial and Radiolé both belong to Spain's largest private radio company, Cadena SER, which owns four of the country's five most

popular networks. The leader is hit-chart Los 40 Principales, with 2.9 million listeners, according to the January-to-March survey by the country's only audience-research company, Estudio General de Medios (EGM). Los 40 is the only national network devoted entirely to top 40.

Dial is the second-most-popular, with 1.8 million listeners, while Radiolé is the fifth-place national network, with an audience of 482,000. But Radiolé is in fact the country's most successful network on a listener-per-station basis. It has 16 stations, compared to 80 for Dial. The other main difference between the two networks is that Dial's all-Spanish policy includes Latin American and U.S. Latin market material, while Radiolé permits only Spanish sung by Spaniards.

Much of the Dial's and Radiolé's playlists can be heard on Miami's WWSA station owned by Colombia's Radio Caracol. It receives a satellite service of Cadena SER musical mix that also includes news. SER also exports two weekly syndicated two-hour

**NEWS/TALK RADIO  
ATTRACTS A FAR LARGER  
AUDIENCE THAN MUSIC  
RADIO, WHICH IS LISTENED  
TO BY BARELY ONE-FIFTH  
OF THOSE AGED OVER 14.**

programs to WWSA and stations in 13 Latin American countries aimed at weekend slots. The two chart-countdown formats are Dial material and the European Top 40.

The third most-popular music network is adult-oriented rock Cadena 100, part of the Catholic church-owned Cadena COPE, with 923,000 listeners. It is followed by another SER network, M-80, which is a mix of adult contemporary and golden oldies and has an audience of 520,000.

Public radio has only one national music network, Radio 3. Its content is mostly specialist and ethnic, with important spaces given over to SER's alternative and indie music scenes. But its audience is small at 277,000, making it the eighth music network out of Spain's 10. Only two classical-music networks are behind it. ■



# NUEVOS MEDIOS MUSIC TOO BEAUTIFUL TO BE IGNORED

KETAMA, PATA NEGRA, ENRIQUE MORENTE,  
TOMATITO, JORGE PARDO, CARLES BENAVENT,  
DUQUENDE, EL POTITO, MIGUEL POVEDA,  
TOMAS SAN MIGUEL, RAFAEL RIQUENI, LA BARBERIA DEL SUR...

New Flamenco and more.

"The new generation from Spain, the world's most exciting music scene".

Looking for distribution in some territories. Please get in touch with us at fax (341) 575 21 88 /phone (341) 435 56 78

NUEVOS MEDIOS S.A. Marqués del Duero 8, 28001 Madrid SPAIN

### VIVA ESPAÑA!

Continued from page 11

played on RNE and not on the commercial stations. In addition, the written press that does exist has no influence on record buyers." This press has a "laxative" feel about it that is reminiscent of the late '70s in Britain or the U.S.

Iñigo Zabala, director general of Warner Music Spain, complains that not only are there no TV music shows, but that "music radio is virtually concentrated in two networks, which leaves few opportunities to develop new artists."

PolyGram Ibérica president/CEO Paco Bestard also laments "the worrying lack of TV support with no music or video input." BMG-Ariola president José María Cámara argues that the industry must campaign to push the single format and TV music: "They are two fundamental tools in the development of new artists, [and] the industry here has persisted in doing without [them] for years."

Sony Music Entertainment Spain president Claudio Conde says the industry must make the issue of TV music programs "a constant struggle," because without TV music it is harder to develop new Spanish acts, and without such acts "the institutional stagnation of 1993 will continue and the market will remain flat."

Chrysalis director Carlos Sanmartín laments the majors' "reluctance to take financial risks to television's 'total disaster' in music. He adds that music radio networks "cannot seem to make up their minds whether to support fully local product or not."

Nacho Sáenz de Tejada, A&R head at Virgin Records España, agrees that the absence of TV music and the scarce media support for new artists is a serious problem but comments, "It is time for the labels to assume their part of the responsibility in the launching of new artists with risk and imagination, even though almost everything is against them."

### CREATIVE COMPETITION

Other problems, according to Julián Sanz, Madrid director of salsa-based indie Manzana Discos, include the "tremendous competition from new entertainment that is seen as more dynamic or attractive. You only have to look at your nearest press kiosk to see there are five PC or CD-ROM or mountain-bike magazines for every music map." Says Sanz, "Gone are the days when the latest record release was Dylan or Springsteen meant a major social and cultural event for weeks in advance, whose glow remained until the following release."

Dro East West marketing director Charlie Sánchez reckons many

Continued on page 10





# ESSENTIAL

*in Spain*

Our authors benefit from the finest possible source of inspiration: the Sun. And whatsmore they have the good fortune to enjoy the special protection of Emi Music Publishing Spain; the protection of the leader in the Spanish publishing industry.

1

**emi's triple protection**

- protects and defends the author's copyright
- maximizes product profitability
- provides both domestic and international promotion of it's artists

2

**emi's perfect formula**

- an extensive international network
- highly qualified personnel at the author's service
- a completely integrated info-network



EMI Music Publishing SPAIN



# SPAIN


THE WHITE STUFF  
Continued from page 44

Echeverría, until recently director of Sony/ATV Music Publishing, adds that Gallardo was a 1989 Grammy nominee for his own album "America." Says Echeverría, "He has established a solid group of professionals around him and will be involved in various

major upcoming projects."

**Vargas** is best-known in Spain as the country's top blues guitarist, fronting the Vargas Blues Band, whose latest album, "Texas Tango" (WEA), has sold more than 30,000 units. He is also a prolific songwriter signed to PolyGram Ediciones Musicales, whose director Jesús Moll is proud that Vargas' "Blues Latino" is one of the major tunes on Santana's latest album. "Two Vargas songs have been shortlisted for inclusion on Santana's next album," says Moll, who adds that Eric Clapton is likely to play on one of Vargas' songs on the next Vargas Blues Band album.

**Josep Maria Bardagi Freixas** composed the song played during the closing of the 1992 Olympics in Barcelona, "Fit Away Ceremony." He is signed to Spain's biggest independent music publisher, Clipper's Ediciones Musicales, whose president Julio Arbeloa describes him as "an excellent guitarist and one of the most prolific composers in Spain." Bardagi Freixas writes a lot of music for films, including Alvin Tanner's "Labsense" and a new Spanish film "Pala," starring comic-mime trio El Trío. He also has written musical arrangements for fellow Catalan Joan Manuel Serrat.



**THE INDEPENDENCE OF ROCK**

**LICENSING - DISTRIBUTION - PUBLISHING**

Avisa, S.L. c/ Jerónima Llorente, 74 - 28039 Madrid, Spain  
Tels. 34-1-450 45 45 / 34-1-311 77 44 Fax 34-1-450 88 04

**DISTRIBUCIONES**

**DISCIB, S.A.**

**DISTRIBUTOR-EXPORTER-IMPORTER**

**The Largest Selection In Spanish Music Available For Export**

*All music styles on full, mid and low price.*

□ Contact: Mario García (Export) / José Chueca (Import) □

Alava, 140 Bjos. 08018 Barcelona (Spain)

Tel.: +343 300 60 00 Fax: +343 309 03 63

COMERCIAL

**N.T.H.**

N.T.F. 781/10000-A

**IMPORTER, EXPORTER, WHOLESALE AND DISTRIBUTOR OF:**

• LATINO • POP • DANCE • REGGAE.

• MERCHANDISING • ACCESSORIES • TDK AUDIO CASSETTES.

**ESTABLISHED FOR THE LAST 16 YEARS IN THE CANARY ISLANDS.**

**COMMERCIAL N.T.H.**

PRESIDENT: K.J. ADVANI, SAN VICENTE FERRER 46, SANTA CRUZ DE TENERIFE, 38002  
ISLAS CANARIAS SPAIN

TEL: + 34 22 272005 FAX: + 34 22 249364

**S**omebody was bound to mix flamenco and acid jazz eventually, and the fact that it was guitarist and composer Luis Cobo, known as **Mangia**, comes as no surprise. His new band, Manteca, released the flamenco/acid-jazz CD "Pa' Darle Gloria" in June as the latest in Mangia's line of musical adventures. He has composed for and played in several flamenco-linked formations, from Triana and Dolores in the 1970s to Aranjábar with Raimundo Amador in the 1990s. Pentamusic Ediciones Musicales (with its indie label Arm Fononmusic) thinks it has found a sure winner with Mangia and Manteca, says Pentamusic director Juan Canal. One more positive step for new flamenco. ■

TOP TALENT  
Continued from page 44



From left: Rosana Arbelo, Tribu X

active past. With famous bullfighter and actress parents who were friends of Hemingway, Picasso and Visconti, Rosé has been an actor and musician since his teen years, and two years ago directed his first stage play, "Laberinto" was recorded in London and Madrid, two of the many cities in which he has lived. He is popular in many Latin American countries, especially Mexico, as well as in Italy and France. The album had sold 350,000 units in Spain and Latin America by May, when it was released in much of Europe.

**ROSANA ARBELO**  
"Lunas Rotas (Broken Moons)"  
Label: MCA Music Entertainment  
Publisher: A.P.A.  
Management: None

**A**lthough Rosana Arbelo has been active in Madrid's singer-songwriter club scene since she left her native Canary Islands 10 years ago, this is the 32-year-old's debut album. She has good reason to thank Teddy Banaag, VP of the Spanish authors-rights society SGAE, a fellow Canarian who was assaulted when he heard her music and voice. An accomplished pianist and guitarist, Arbelo's extraordinary voice gives "Lunas Rotas" an intimate quality. Gypsy flamenco-pop sisters Azúcar Moreno are among those who have recorded her songs, and like that of Azúcar Moreno, Arbelo's music has a clear Caribbean and Latin influence.

**ANTONIO CARBONELL**  
"My, God, Bessie (Hey, What Bessie)"  
Label: PolyGram Iberica  
Publisher: PolyGram Ediciones Musicales  
Management: Distar

**M**uch of Spain's pop strength comes from gypsies belonging to extended families who have entered mainstream music, and singer Antonio Carbonell is a prime example. Carbonell's father was an acclaimed flamenco guitarist, and his relatives include members of La Barbería Del Sur and gypsy band Ketama. The title song from his fifth album was written by Ketama, Spain's premier exponents of new flamenco. It was Spain's entry in this year's Eurovision Song Contest, and that's pretty mainstream. In line with late-'80s young flamenco, Carbonell incorporates pop, funk and salsa. He has sung in New York's Carnegie Hall and Lincoln Center, and he toured the world at age 14 with the celebrated Cumbre Flamenco.

**THE KILLER BARBIES**  
"Dressed to Kill"  
Label: Salsberger Records  
Publisher: Warner/Chappell Music  
Management: Toxic Records

**T**his year's top independent group, the Killer Barbies are comical by savage with a potent stage presence. Essentially '90s punk, their songs in English are as delicious and sensual as singer Silvia Salsberger. The single from the debut album, "Love Killer," has been chosen by Pepsi to advertise the Radical Fruit Company drink on TV ads in several countries. Silvia and drummer Billy King also star in a new gore film by Jess Franco called "The Killer Barbies" (selling changed for copyright reasons), which the band describes as "suspense, sex and rock 'n' roll." The album "Dressed to Kill" is selling



From left: Los Del Tonos, Extremoduro, Medina Azahara

well in Japan, France, Germany, Holland and "some American cities," according to label owner Carlos Subterfuge.

**TRIBU X**  
"¿Si O No? (Yes Or No?)"  
Label: edel company  
Publisher: Compadres  
Management: D.B.A.

The answer must be "si" for this powerful hard-rock Madrid outfit. One of the minority of alternative acts who sing proudly in Spanish. The group's summer tour in Spain translates as "Tour In Your Tongue." Its second album includes additional flourishes, such as nods to psychedelia and an increased debt to funk. Regarded as one of the most intelligent of Spain's rock bands and with unconditional support from the critics, Tribu X's desire to communicate with the public is closely linked to its obvious need to convey the passion of rock. "¿Si O No?" was recorded in Milan.

**LOS DEL TONOS**  
As-yet-untitled album to be released in September  
Label: Virgin España  
Publisher: Under negotiation  
Management: Juan Bosca

The dense, harsh, energetic R&B/rock of Los Del Tonos has been silenced for the past four years by a legal wrangle that, if nothing else, proved that the trio is absolutely independent. After a judge declared the group "intellectually violent," the dispute was settled financially and Los Del Tonos signed with Virgin to record their third official album. The second was ordered by the judge to be

**EXTREMORUPO**  
"Agita (Jirón de)"  
Label: Dra East West  
Publisher: Vortex Music  
Management: Raúl Guerrero

The name Extremoduro is a pun on the band's home region in western Spain, Extremadura, and roughly translates as "extremely tough." True, they sound crude, especially leader and singer Roberto Iniesta, who "vomits the most savagely romantic thoughts." Some critics label it "Spain's best combative rock band," but the lyrics literally are poetry. Antonio Machado, Miguel Hernández, Pablo Neruda and Iniesta himself wrote the lyrics of "Agita." It is Extremoduro's sixth album and its most successful—despite an almost total lack of support on music radio and none on TV. With little marketing, it sold close to 40,000 in its first 10 weeks of release.

**MEDINA AZAHARA**  
"Arahe (Jirón)"  
Label: Anaya  
Publisher: M-20  
Management: Centro Rock

Medina Azahara is the name of ancient Moorish remains near the southern Spanish city of Córdoba, which are now a tourist draw. The band members are from Córdoba, and they've cornered the "Moorish rock" market in Spain. Double CD "Arahe" went gold within three weeks of release, and the last three albums have sold in excess of 100,000 units. Curiously, the band has no link with flamenco or flamenco-rock, which is so prominent in the far south. There is a quaint mix of Arabic-leaning vocals and mainstream Western rock. ■

withdrawn from stores after selling 20,000 units in 1992. The group was banned from appearing live, then charged with contempt of court after touring in 1993. Led by formidable guitarist Hendrik Rover, the band is a model of self-management and independence.

#### VIVA ESPAÑA Continued from page 10

good new bands make life hard for themselves by singing in English. "It's a big mistake, because they are competing not with other Spanish groups but with American and British acts," he says. "Few Spanish bands singing in English have ever done well, and if they can't sell here they won't break outside Spain."

EMI managing director Rafael Gil says the Spanish market is

#### VITAL STATISTICS

Population:	39.1 million
Currency exchange:	120 peseta = US \$1.00
CD player household penetration:	38.9%
Value added tax on records and tapes:	10%

#### SALES GROWTH

Total sound-carrier unit sales in 1995:	52.7 million
Total sound-carrier unit sales in 1994:	56.8 million
Percentage change unit sales 1994-95:	-9%
Total sound-carrier value sales in 1995:	68.5 billion pesetas (\$557.3 million)
Percentage change value sales 1994-95:	-2.5%

Source: IFPI World sales 1995

controlled by five majors, "all with similar strategies in terms of growth, repertoire and economic goals, all suffering economic crisis since 1992 and all reluctant to spend money on new artists because of the uncertainty of results and the pressure of profits."

The overriding criterion of quick profits is criticized by many who point out that new artists usually need time to bear fruit. Carlos Ituño, president of MCA Music Entertainment, says both the majors and the media are too impatient. "In the end, an artist with talent always arrives, even though it might take two or three records," Ituño says.

Manzana's Sanz agrees and cites Ketama as an example of a band that waited 11 years after its 1983 album debut for a big success, and says that this in part was due to the patience of the group's first label, Nuevos Medios, who stuck with the gypsy artists until they moved to a major, PolyGram, in the late '80s.

Continued on page 10

#### EDICIONES MUSICALES



## TRADING INDEPENDENT COMPANY AWARD

We are proud to announce that our company has won the award for most aggressive and fastest growing company in our territory.

Thanks to our represented companies, we remain Spain's No. 1 independent music publishers.

Oficinas: Via Augusta, 125, 3º Tel. (03) 240 05 20 - Fax (03) 240 05 21 - 08006 Barcelona (Spain)

# SPAIN

## VIVA ESPAÑA

Concert promoter Pino Saggioccio bubbles with enthusiasm when talking of his own projects—he has brought Michael Jackson, Madonna and the Rolling Stones to Spain and is the man behind the current worldwide success of gypsy flamenco dancer Joaquín Cortés. But he is despondent about the Spanish music industry, which he says "is lost in a valley of desolation."

"Sales fell last year because of a lack of ideas, creativity, risk and

includes more than 20 flamenco musicians, Saggioccio argues that the future of Spanish popular music must run through flamenco.

### RECORD REMEDIES

If the record industry broadly agrees on the causes of Spain's malaise, it is less united in its ideas on what to do. Some frankly admit they do not know, like Dro Eas West's Sanchez or Chrysalis's Sanmartín, who says, "At a corporate level, there is nothing we can do. It's basically a question of every man for himself, although a joint commitment from all parts to provide maximum support,



Julian Sanz, Manzana



Carlos Sanmartín, Chrysalis



Peco Bestard, PolyGram



Mario Pacheco, Nuevas Medias



Rafael Gil, EMI



Claudio Candi, Sony

Spanish-Latin American musical blend. "The market for pure rock is saturated," he points out.

Imigo Zabala at Warner is convinced that Spain shows a "very slow but important generational change among artists, but it was slow in Britain too." He adds that the industry is adapting "either by reaching agreements with indie labels, or focusing their A&R on a younger public."

PolyGram's Bestard, who has been with the company less than a year, thinks there are three practical changes that would help the industry. "We are pressing the government to reduce the 16% value added tax (VAT) charged on records because of their cultural value, as in France [books have a 7% VAT in Spain]," he says. "This year, the industry is also setting up a Foundation for the Development of Music, which should provide inspiration, and we would like the government to subsidize national music recordings as it does Spanish filmmaking," he adds.

Sérsiz de Tejeda at Virgin says attempts to blame failure on A&R are unfair. "The power of the artist is the power of the artist, and what is needed are non-dolce artists who take risks, are creative, have repertoire, use their own language and are confident live," he says.

Several executives agree on the importance of "Spanish-rooted music," whether flamenco or otherwise, as an obvious bet for future progress within the industry, but seem reluctant to invest in such music because of the time and effort it would take to make a commercial impact outside Spain. MC/As Tuitio comments that it is "very poor" that, in a country with such deep musical roots, only 32% of record units sold in 1993 was national product.

Mamen Turmo, product manager at edel in Spain, disagrees that there is little talent among the new generation of artists, suggesting that "the problem is that the lack of talent exists in the industry itself."

The fact remains that after Spain's "pop decade" in the 1980s, when there was a genuine explosion of interesting and erudite talent, the industry has failed to garner the talent that the law of averages dictates must exist among the hundreds of enthusiastic indie bands that thrash their instruments each night up and down the country.

But there may be a larger problem looming. After nearly 14 years of socialist rule, during which popular culture at street level was supported and financed, a new conservative government took office in May. One of its first decisions was to close the culture ministry and absorb culture into the education ministry. Insiders comment that this move was not encouraging for the music industry. ■

### SALES AWARD LEVELS

Platinum pop albums:  
Gold pop albums:

100,000 units  
50,000 units

### MUSIC RETAILERS

Specialty record shops:  
Department stores:  
Hypermarkets:

600  
140  
99

Source: Music & Media

experiment," Saggioccio insists. "Spain has stagnated musically for the last two or three years, with the same old groups and the same old music."

Citing the case of Cortés' show "Pasión Gitana (Gypsy Passion)," which is enjoying a highly acclaimed two-year world tour and

effort, commitment and investment will be necessary in the end."

Sony's Condé recognizes that the market needs a "U.K.-style injection of new pop/rock," but insists that the labels "cannot produce miracles. We can only promote what is already there." Brazilian-born Condé still believes the answer lies in "mezclaje," a



Licensing - Publishing - Distribution  
Import/Export - Wholesale Dept.

YOUR BEST WAY TO DISTRIBUTE YOUR DANCE PRODUCTIONS IN SPAIN  
DISTRIBUTOR FOR INDEPENDENT LABELS

MORE THAN 1 MILLION RECORDS SOLD IN SPAIN WITH SONGS LICENCED FROM CONTRASEÑA  
MORE THAN 250,000 COPIES OF "IN HOUSE COMPILATIONS" SOLD IN 1995  
MORE THAN 175,000 MAXISINGLES SOLD IN SPAIN (1995)

CONTRASEÑA, S.L. Camino Viejo de Chirivella, 70-bajos  
46920 MISLATA (VALENCIA) SPAIN

PHONE 34 6 383 22 90 • FAX 34 6 383 46 59 • E-Mail: contrasena@vic.servicio.es



Billboard

# MUSIC<sup>18th annual</sup>video

Conference & Awards

November 7 - 9, 1996  
Crowne Plaza Parc Fifty Five Hotel  
San Francisco

## Special Highlights

- Keynote Address by MTV president, Judy McGrath
- Cocktails Receptions with networking opportunities
- Cutting edge panel topics
- "Meet The Artists Suites" -- your chance to tape a session with some of today's hottest acts!
- Multimedia Expo -- view latest products and services for new media.
- 17th Annual Music Video Awards

## Hotel Accommodations

Crowne Plaza Parc Fifty Five Hotel

55 Cyril Magnin

San Francisco, Ca. 94102

\$149.00 single or double occupancy

For reservations, please call toll free 1-800-650-7272.

Reservations must be made by October 7th. Reservation requests received after this date will be handled on a space available basis, at the group rate.

Please state that you're with the Billboard Music Video Conference.

## Registration Fees

\$360.00 Early Bird Registration

payment must be received by September 1st

\$399.00 Pre-Registration

payment must be received by October 15th

\$455.00 Full Registration

after October 15th and walk-up

## Contact Information

Maureen P. Ryan, Special Events Manager

(212) 536-5002 ph. • (212) 536-5055 fax

## To Register

cut out this form and mail to: Billboard Music Video Conference, attn: Maureen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036 or fax to (212) 536-5055. This form may be duplicated. Please type or print clearly. Make all payments payable to Billboard Magazine.

First Name: \_\_\_\_\_ Last Name: \_\_\_\_\_  
Company: \_\_\_\_\_ Title: \_\_\_\_\_  
Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_ Fax: \_\_\_\_\_  
I'm paying by: ☐ Check ☐ Money Order ☐ Visa/MC ☐ Amex  
Credit Card #: \_\_\_\_\_ Expiration Date: \_\_\_\_\_  
Cardholder's Name: \_\_\_\_\_ Cardholder's Signature: \_\_\_\_\_  
(credit cards not valid without signature & expiration date)

**Cancellation Policy:** All cancellations must be submitted in writing. A full refund less a \$75.00 administrative fee will be issued after the conference, if notification is received on or before October 1st. Cancellations received between October 1st and October 25th will be subject to a \$150.00 cancellation fee. No refund will be issued for cancellations received after October 25, 1996. Substitutions for registrants within the same company are permitted if requested in writing by October 31st.

San Francisco



**"Team T"**

**Captain Bob Jamieson**  
President, RCA records

# FORE!



**"Team J"**

**Captain Allen Klein**  
President, ABACO Music & Records, Inc.



## J. Martell Foundation

**"Team T" Captain Bob Jamieson and "Team J" Captain Allen Klein cordially invite  
you to the 6th annual T.J. Martell Team Challenge for the Martell Cup  
August 12, 1996, Glen Oaks Club**

**Contact Peter L. Kauff c/o Laker Video Network  
645 Fifth Avenue, East Wing, New York, N.Y. 10022 (212) 888-0617**

# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Import Releases Elementary At AB-CD Online Sales A Boost For Connecticut Retailer

■ BY FRANK DICOSTANZO

NORWALK, Conn.—AB-CD is a music store that's located in two places at the same time: Earth and cyberspace.

Terrestrially, it exists as a 1,000-square-foot store nestled along the banks of the Norwalk River in the heart of downtown section here in the heart of lower Fairfield County. Electronically, the retailer is on the Internet at AB-CD Planetwide (<http://www.ab-cd.com>), a World Wide Web site that offers more than 20,000 titles of mostly import CDs, laserdiscs, CD-ROMs, vinyl, audio equipment, accessories, and print materials.

Established in 1986 by owners Bill Probert and Bruce Herrold, the operation focused heavily on mail-order sales before launching into cyberspace via the Web. Since then, its online store has been a major thrust of the operation's growth.

"Our online and in-store business really draws the serious music buyer who wants to know as much as possible about the music and the artist," says Probert. "The store may not have the latest top 10 hit, but customers will find the European single that came out three weeks before."

The store relocated twice before settling here a year ago. (It was first in Manhattan, then in Fort Chester, N.Y.) Norwalk has been rated one of the top 10 best places to live by Money magazine. The city has a population of 80,000 and one of the nation's highest disposable incomes.

Although the downtown area has seen much of its retail business drawn to malls and strip centers, the city has tried to attract shoppers by reflecting store fronts and offering free parking. With two high schools and a community college, the youth market in Norwalk is large.

In many ways, AB-CD has come to reflect how the entrepreneurial spirit it has merged niche marketing with technology to change the face of small business. "We try to cater to a particu-



ular market that hasn't been addressed in this area, while reaching out to the world," says Bill Knapp, who manages the store.

The retailer specializes in import CDs, primarily from Europe, Japan, and Australia, while focusing on product from small independent labels and hard-to-find CDs. "Many of the singles we sell literally are released and out of print within a few weeks. That's because Europeans want to create excitement for an upcoming album," says Probert.

### '30% of our in-store inventory is turned over each week'

"Any domestic product we carry is purchased from one-stop. Most of our import CDs come from American distributors who specialize in imports, such as Phantom Sound, Cargo Records, Echo, and a number of European distributors," explains Probert.

Import CDs account for 90% of sales. According to Knapp, the selection is mostly progressive rock and new European pop releases, with a large selection of British pop, industrial, experimental, and "lots of dance music." The store carries more than 8,000 CDs displayed on wooden shelves with accent lighting. Import rock accounts for 60% of sales, followed by jazz, 10%; classical, 5%; and all other categories making up the balance.

Used CDs account for 15%-25% of in-store sales. Cassettes are not stocked and are available only by request, and there is a small section of vinyl recordings.

The operation includes six employees, and sales, both online and in-store, are in excess of \$700,000 per year, notes Probert. He lists the hottest sellers as Garbage, Level 42, Pet Shop Boys, the Smashing Pumpkins, Björk's "Hyperballad," and the new releases of Black Sabbath.

"We're also a consultant and fulfillment center for CDNow, a large Internet music store," says Probert. "We (Continued on next page)"



The owners of AB-CD, a music store in Norwalk, Conn., are Bruce Herrold, left, and Bill Probert. (Photo: Frank DiCostanzo)

## GEMM Offers Retail Motherlode Online Site Has Free 'Mega-Catalog' Of Music Titles

■ BY KRISTIN LIEB

BOSTON—A small San Clemente, Calif.-based Independent Internet company has created a no-cost spot on the World Wide Web where the music industry can hook up directly with active Internet music buyers. The Global Entertainment Music Marketplace (GEMM) contains a "mega-catalog" database of albums made available by artists, labels, and retail stores.

GEMM features 640,000 CD and vinyl listings, which come from more than 300 sources. Although there is a large number of duplicates titles, co-founder Jim Hall says, at least 250,000 are distinct titles, which makes GEMM's selection among the largest on the Web.

Web visitors may use a simple interface to search the site in a variety of ways. In one area, users may type in their own key words and let the search engine direct the query. Users may also conduct more traditional online searches by keying in the name of an artist, album, store, or label. In case of a fruitless search, users may leave a request for product, and GEMM (<http://www.gemm.com>) will E-mail them when it arrives.



The site invites any artist, label, or music dealer to become a part of its extensive database free of charge by submitting text, small graphics, sound files, and links to existing Web sites. GEMM will house the text and graphics for free indefinitely, but will charge for sound clips and songs once they have been accessed by 100 people. After that, GEMM will charge the artist or label two cents per listen. The user, on the other hand, will not pay anything.

GEMM is not technically a retailer and does not charge retailers to list product on its site. Rather, GEMM makes money by selling banner display advertising. But if a music retailer opts to use GEMM's newly established order payment

processing services, there is a small charge.

For now, most buyers follow links to the seller's home page to purchase product, but sometimes buyers are directed to 800 numbers, faxes, or E-mail accounts to close the deal.

"We want to facilitate the most direct possible exposure in sales between the artist's music and its intended listeners and buyers," says Hall, who co-founded the site with music vendor Roger Raffae.

"We provide a secure order form and experiment with different ways of forwarding payments," he adds. "Initially, we will be working with vendors who have their own credit card machines and charge 50 cents per item to sell through the GEMM order processing system."

But membership has its privileges—if you sell through GEMM, you get free banner display ads and audio.

"We're trying to champion the small shops and create alternate channels for lesser-known artists and labels," says Hall.

Kal Kates, owner of International CD, a discount CD store in Ambler, Pa., says that he has gained valuable repeat customers by linking to

(Continued on page 76)

## THE HIGH LEVEL LISTENING STATIONS

are widely recognized as the most effective & reliable consumer interactive systems in the world.  
**AND WE'RE READY TO BACK IT UP...**

**NEW IN 96! FREE TWO (2) YEAR WARRANTY ON EVERYTHING. PERIOD.**

Leasing Options • Custom Fixture Designs • Many Different Models • Modular Components (Without Fixture) Available

U.S.A. Tel: (818) 769-7700 Fax: (818) 769-7133 Australasia Tel: (02) 319-7988 Fax: (02) 319-0173



## IMPORT RELEASES ELEMENTARY AT AB-CD

(Continued from preceding page)

fulfill all of their import titles." He adds that CDnow is visited more than 10,000 times per day, whereas AB-CD's site receives about 1,000 visits. At least 90% of the orders are filled within 24 hours, notes the site, with much of the product coming from the store's shelves. "Approximately 30% of our in-store inventory is turned over each week, thanks to the Net."

Nevertheless, he says, the Internet is far from a magic medium. "The problem with the Internet is that there isn't any one standard for all of the Web sites, and it often makes it difficult for users to get through, given all the different browser systems," says Probert. Still, AB-CD's Internet sales are nearly six times that of its store sales, says Probert. The store's Internet shoppers are described as college-educated 18- to 45-year-olds. "Most college students these days are computer literate and are comfortable shopping the Net," says Knapp.

The Web site features an E-mail address called ShopTalk, by which customers are encouraged to communicate directly with the store.

All online orders are shipped from the store itself. Payment is made by credit card, money order, C.D., and personal check (which must clear



Import CDs make up about 90% of the sales at AB-CD. (Photo: Frank DiCostanzo)

before the order is shipped). Shipping charges are typically \$5 per order, up to four CDs. "Our CDEP imports are priced around \$10.97, and full-length import CDs are \$15-\$20, depending on their country of origin and availability," explains Knapp, who adds that most import CDs have a 30%-40% markup. He says that Japanese imports tend to be substantially higher priced than their European coun-

terparts.

In addition to the Internet catalog, the store publishes a print version twice a year.

Although the store is within a few minutes' drive from Nobody Beats the Wiz, Strawberries, and Sam Gandy outlets, Knapp isn't concerned. "We don't have any competition, because each catalog imports give us a niche that they can't want to deal with."

Special orders account for nearly 5% of sales. Because much of AB-CD's product is from small independent labels with limited distribution and limited quantities, the store's catalog stresses that every effort is made to fulfill back orders. In fact, customers are asked how long they are willing to wait and to make second and third choices available to a title no longer be available. "We encourage customers that don't find a particular title in our catalog to E-mail or fax us with their request," says Knapp.

AB-CD's Internet home page lists a complete menu of its product and includes five "point and click" information categories that walk the customer through the electronic shopping process, informing them about how to make a purchase, shipping information, and problem resolution.

After a customer has made a selection, says Knapp, "a form will appear on the screen that asks for the customer's name, address, phone, and credit-card numbers. The information is instantly transmitted to AB-CD. We then E-mail the customer back and assign them a customer number, after which they no longer need to fill out the form because the information is already included in our database." Orders may be phoned in during store hours (10 a.m. to 7 p.m., Monday through Saturday).

The only promotion the business does, says Knapp, is to list itself on Internet search engines such as Lycos, Yahoo!, and Web Crawler. "There are about 20 or 30 of these search engines, most of which are free to use."

He explains that search engines allow users to type in key words such as "import CDs," which brings up a list of Internet music stores that supply CDs. Nearly 25% of AB-CD's Internet sales are from EP singles, and Probert says, "It's a shame the American record companies have all but given up on singles, but then again, their loss is our gain."

## newslines...

**ALLIANCE ENTERTAINMENT**, an independent distributor and wholesaler of music, reports that its biggest outside shareholder, BT Capital Partners, has purchased \$35 million of a \$42.25 million preferred stock offering. Alliance chairman Joseph Bianco states, "The additional investment by one of our original institutional investors... will give Alliance the ability to acquire additional music catalog and pursue more opportunities, such as the exclusive distribution agreement with EMI-Capitol Music Group North America" (Billboard, July 20). Alliance says it expects to soon complete acquisition of the Immediate catalog, which includes titles by U.K. rock group Small Faces. The New York-based company also says it expects second-quarter sales of \$175 million-\$180 million and cash flow of \$3.5 million-\$4.5 million before a nonrecurring charge of \$15 million to restructure distribution operations. BT Capital Partners is an affiliate of Bankers Trust New York.

**BMG DISTRIBUTION** has announced an exclusive two-year distribution deal with Wanderslust Interactive. The first title from Wanderslust's Intelligent Fun & Games Series, "The Pink Panther's Passport To Peril," will be released in October on CD-ROM. The Pink Panther series is being developed with MGM.

Interactive, BMG Entertainment also says it has created a marketing alliance with Juno, a free Internet E-mail service provider, in which Juno will be promoted to members of BMG Music Service. BMG also says it will create opportunities to distribute Juno through major music retailers and will work with its affiliated labels to provide Juno software in connection with "selected audio CDs." Information about BMG product will be in interactive ads displayed over the Juno service.

**MUSICLAND STORES** says sales for stores open at least one year rose 1.4% in the five-week period that ended July 6. Comparable sales for superstores (Media Play and On Cue) were up 7.8% but declined 0.9% in malls (Sam Goody, Musicland, and Suncoast Motion Picture Co.). Total company sales for the five weeks increased 9.8% to \$144.7 million from \$131.7 million in the same period last year. As of June 30, Musicland operated 1,479 stores.

**CATALOG AGE** magazine reports that 54% of survey respondents say they bought something from a catalog last year and that the most popular category was books, music, and videos (62%). The age group that spent the most was 45-54, with 17% spending an average of \$1,000.

**3DO** says it has completed acquisition of the assets of New World Computing from NTN Communications for \$18 million in 3DO stock and the assumption of liabilities. The company says the purchase will "provide" access to more than 3 million gamers, strengthen the company's expertise in the role-playing and strategy game genres, and add capabilities to its Internet efforts. "The titles to be released this year include 'Harvest Of Might And Magic II' and 'Wages Of War,' and the company recently acquired Cyclone Studios and Archetype Interactive.

**THE GOOD GUYS!**, a consumer electronics retailer that operates 74 stores in the Western U.S., reports that its rare-store sales decreased 13% in the third quarter, which ended June 30. Overall sales slipped 1% to \$196.6 million from \$198.3 million. The retailer operates a joint venture, Wow!, with Tower Records in Las Vegas.

**STAR SONG COMMUNICATIONS** announces a major marketing push for the Newshours' Take Me to Your Leader world tour, which begins Sept. 8. The retail effort will feature in-store kits that include signing cards, T-shirts, and glossies of the band. The group's new album, acts Geoff Moore & the Distance and PlankEye. Virgin Records will co-promote the Christian contemporary tour at retail.

**READER'S DIGEST ASSN.**, says its board declared a quarterly dividend of 45 cents on each share of common stock, a 13% increase from the 40-cent payout in the same quarter last year. Reader's Digest, with \$3.1 billion in total revenue, is one of the largest direct-mail marketers of music and video in the world.

**DIVICOM** and EchoStar Communications say they have demonstrated a successful wireless cable broadcast service using digital technology. The companies say the technology will enable broadcasters to deliver digital TV programming, including music videos, via satellite for transmission to consumers using wireless cable. The demonstration was given at the Wireless Cable Assn. trade show in July in Denver.



AB-CD is a 1,000-square-foot music store located near the Norwalk River in the Fairfield County, Conn., city of Norwalk. (Photo: Frank DiCostanzo)

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Greg Schoch is promoted to director of sales at Simlar Entertainment in Plymouth, Minn. He was a regional sales manager.

Saban Entertainment in Los Angeles promotes Michel Welter to president of Saban Enterprises International; Elie Dekel to executive VP of marketing and advertising; Eric Kallman to executive VP of animation; and Peter Schmidt to executive VP of Saban Domestic Distribution in New York. They were, respectively, senior VP of business affairs for Saban International; senior VP of marketing and promotions; senior VP of production; and senior VP.

In addition, Saban names Susanne Lee senior VP of merchandising. She was VP of collectibles for the consumer products division of the Walt Disney Co.

**ENTER/ACTIVE.** Richard Wolpert is named senior VP of technology at Disney Online in Burbank, Calif. He



SCHOCH

WOLPERT

was president of Chance Technologies.

Mitchell Cannold is named president of Sony Online Ventures in New York. He was president of the company's new technologies division.

**RELATED FIELDS.** Allied Digital Technologies in Hauppauge, N.Y., appoints David Blaine executive VP and promotes Grant Ireland to senior VP in Elk Grove, Ill., and Emily Hill to director of planning and analysis. They were, respectively, senior VP of PolyGram Group Distribution, division VP and senior financial operations manager.





## Top Pop Catalog Albums

WEEK INTEX	ARTIST	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN® LABEL & NUMBER/STREETING LABEL, (S&P), LIST PRICE	TITLE	WEEKS ON CHART
1	BOB MARLEY AND THE WAILERS	★ ★ ★ ★ ★	LEGEND (1985)	217
2	JIMMY BUFFETT	★ ★ ★ ★ ★	SONGS YOU KNOW BY HEART	264
3	BEASTIE BOYS	★ ★ ★ ★ ★	KNOWNO TO YOU II	264
4	METALLICA	★ ★ ★ ★ ★	...AND JUSTICE FOR ALL	251
5	SOUNDTRACK	★ ★ ★ ★ ★	GREASE	87
6	METALLICA	★ ★ ★ ★ ★	RIDE THE LIGHTNING	239
7	RAGE AGAINST THE MACHINE	★ ★ ★ ★ ★	RAGE AGAINST THE MACHINE	18
8	METALLICA	★ ★ ★ ★ ★	MASTER OF PUPPETS	235
9	PINK FLOYD	★ ★ ★ ★ ★	THE WALL	271
10	THE DOORS	★ ★ ★ ★ ★	GREATEST HITS	215
11	THE SMASHING PUMPKINS	★ ★ ★ ★ ★	SIAMANESE DREAM	215
12	PINK FLOYD	★ ★ ★ ★ ★	DARK SIDE OF THE MOON	268
13	JIMI HENORIS	★ ★ ★ ★ ★	THE ULTIMATE EXPERIENCE	60
14	JAMES TAYLOR	★ ★ ★ ★ ★	GREATEST HITS	263
15	JOURNEY	★ ★ ★ ★ ★	JOURNEY'S GREATEST HITS	266
16	VAN MORRISON	★ ★ ★ ★ ★	THE BEST OF VAN MORRISON	56
17	TRACY CHAPMAN	★ ★ ★ ★ ★	TRACY CHAPMAN	12
18	PRINCE & THE NEW POWER GENERATION	★ ★ ★ ★ ★	12 GREATEST HITS	251
19	ERIC CLAPTON	★ ★ ★ ★ ★	TIME PIECES - THE BEST OF ERIC CLAPTON	130
20	THE DOORS	★ ★ ★ ★ ★	THE BEST OF THE DOORS	253
21	ELTON JOHN	★ ★ ★ ★ ★	GREATEST HITS	170
22	CREEDENCE CLEARWATER REWIND	★ ★ ★ ★ ★	CHRONICLE VOL. 1	145
23	NINJA NINJA NINJA	★ ★ ★ ★ ★	PRETTY HATE MACHINE	264
24	ENYA	★ ★ ★ ★ ★	WATERMARK	100
25	SOUNDTRACK	★ ★ ★ ★ ★	TOP GUN	263
26	GLORIA ESTEFAN	★ ★ ★ ★ ★	GREATEST HITS	260
27	STEVE MILLER BAND	★ ★ ★ ★ ★	GREATEST HITS 1974-78	83
28	CAROLE KING	★ ★ ★ ★ ★	TAPESTRY	264
29	SOUNDTRACK	★ ★ ★ ★ ★	FOOTLOOSE	158
30	EAGLES	★ ★ ★ ★ ★	THEIR GREATEST HITS 1971-1975	13
31	MARVIN GAYE	★ ★ ★ ★ ★	EVERY GREAT MOTOWN HIT	65
32	AC/DC	★ ★ ★ ★ ★	BACK IN BLACK	83
33	ENHANCE	★ ★ ★ ★ ★	THE CROSS OF CHANGES	17
34	ERIC CLAPTON	★ ★ ★ ★ ★	UNPLUGGED	215
35	DAVID Byrne	★ ★ ★ ★ ★	THE IMMACULATE COLLECTION	65
36	HANK WILLIAMS, JR.	★ ★ ★ ★ ★	GREATEST HITS VOL. 1	83
37	METALLICA	★ ★ ★ ★ ★	KILL 'EM ALL	17
38	SOUNDTRACK	★ ★ ★ ★ ★	DATED AND CONFUSED	215
39	LED ZEPPELIN	★ ★ ★ ★ ★	LED ZEPPELIN IV	219
40	THE BEATLES	★ ★ ★ ★ ★	ABBEY ROAD	215
41	FLEETWOOD MAC	★ ★ ★ ★ ★	GREATEST HITS	215
42	U2	★ ★ ★ ★ ★	THE JOSHUA TREE	231
43	ALICE IN CHAINS	★ ★ ★ ★ ★	DIRT	142
44	ZZ TOP	★ ★ ★ ★ ★	GREATEST HITS	142
45	THE BEATLES	★ ★ ★ ★ ★	SOFT PEPPER'S LONELY HEARTS CLUB BAND	4
46	TORI AMOS	★ ★ ★ ★ ★	LITTLE Earthquakes	4
47	LYNDRY SKYNNER	★ ★ ★ ★ ★	BEST-SYNNER INNYRDS	120
48	CHICAGO	★ ★ ★ ★ ★	GREATEST HITS 1982-1989	75
49	BRITAN ADAMS	★ ★ ★ ★ ★	SO FAR SO GOOD	12
50	THE BEATLES	★ ★ ★ ★ ★	1967-1970	25

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registered significant sales. \*Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units or more. \*\*RIAA certification for sales of 1 million units, with multiplum sales indicated by a number following the symbol. Most albums available on cassette and CD. \*Albums indicated by LP is available. Most tape titles, and CD prices for WEA and BMG labels, are suggested lists. Tape prices include retail and other prices are suggested prices, which are projected from wholesale price. #Indicates past or present Heatsheet title. ©1996, Billboard/RIAA Communications, and SoundScan, Inc.

## Merchants &amp; Marketing

## Summer Cleanup Unovers Indie Greats; Memphis Oblivians Not To Be Overlooked

**RECORD ROUNDUP:** Early summer's usually the time when Declarations of Independents finally gets around to clearing the decks in the offices. While tidying up, we unearthed some worthy recent records; many of these sides run toward extreme rock-'n'-roll, oddball genre pieces, and left-of-center experiments, but key—don't that the kind of music that makes indie labels the greatest?

One of the most curious and refreshing albums we've heard recently is "Systematic" by German group Oval on Chicago's Thrill Jockey Records. Here, collaborators Markus Poppe, Sebastian Ochsatz, and Frank Metzger use deliberately selected CDs as the basis for samples that are looped into new compositions, which prominently feature the clicks and repetitions endemic to defective discs. Oval rejects such terms as "techno" and "ambient" for its music, but listeners who gravitate to those styles, and lovers of abstract sound in general, may be able to get behind this intriguing and sublimely original.

Ever heard of Jean Jacques Perrey? The Beastie Boys know. They borrowed the title and cover concept from "The In Sound From Way Out," Perrey's '66 collaboration with Gershon Kingsley, for their recent instrumental album. Vanguard Records in Santa Monica, Calif., which released Perrey and Kingsley's electronic works 30 years ago, has just released "The Amazing New Electronic Sound of Jean Jacques Perrey," a campy and entertaining 1968 solo project of synthesized burs, blasts, and solid-state noodling. It's perfect stuff for that futuristic cocktail party.

While we're on the subject of lounge-oriented matter, we should celebrate the fact that Sympathy for the Record Industry in Long Beach, Calif., has issued "Exotica 2001," a new album by the Swamp of Savvity, Korla Pandit. The bebop-tinged keyboardist was a fixture on Los Angeles television in the '50s and recorded a number of long-out-of-print albums for Fantasy that are much cherished by lounge collectors. The seemingly ageless Pandit has been enjoying a heightened profile in recent years; sharp-eyed movie fans may have spotted him supplying the entertainment at the organic w/rap party in the Tim Burton film "Ed Wood." On "Exotica 2001," this bona fide Cocktail Nest maestro applies his digits to old faves and new compositions. Cheers.

Dave Arneson, guitarist for the Insect Surfers, L.A.'s primo surf/instrat combo, was kind enough to send along a copy of "Death Valley Coastline," the quartet's new entry in L.A.'s Marlin Records. The Surfers sport one of the strongest guitar front lines in L.A., with Arneson and Dan Sullivan, their banister, Dan Valentine, fronts his own fine instrat band, the Boardwalkers. Highlights of this crisply played set include a spiffy version of the Buzzcocks' "Walking Distance" and a guest shot by fast-tongued Dave Allan on "Volcano Juice." Rock with it.

The archaeologists at New York's New Decade have unearthed 1950 Chicks., the first compilation devoted to rock-'n'-roll jack-of-all-trades Ron



by Chris Morris

Haydock. Beyond being a Gene Vincent acolyte of some authority, Haydock was a B-movie star the took leading roles in schlockmeister Ray Dennis Steckler's infamous '60s productions, horror movie magazine editor, and pulp paperback pornographer. The set is as valuable for the demented history in its liner notes as it is for its cracked rockabilly, but you certainly can't miss with tunes like the gaudy title cut, "Bat Pink" (from the Steckler classic "Bat Pink A Boo Boo"—honest), and the greasy Vincent knockoff "Be-Bo-A-Jeen."

Norton has also performed an invaluable and sublimely original recordings by the Iguanas. This Michigan fivepiece included a drummer, Jim Osterberg, who went on to greater infamy in the Stooges under

the moniker Iggy Pop. (Now you know where the "Iggy" handle came from.) This priceless compilation of Ann Arbor garage clatter includes a lone early Iggy vocal—on what else but "Louie Louie!"

Finally, concerning punka of more recent vintage, Royalty Records in New York has released "Deviation," a new opus by New York punkdom's most notorious transvestite/transsexual, Jayne County. Ms. County, who recently authored an autobiography, "Man Enough To Be A Woman" (Billboard, July 6), is also featured prominently in "Please Kill Me," Legs McNeil and Gillian McCain's extraordinary new oral history of punk rock, so the time is ideal for a fresh album from the "queen" of punk. County doesn't disappoint here, offering a stirring rendering of the Runaways classic "Cherry Bomb" and such gnarly originals as "I'm In Love With Dusty Springfield" and "Texas Chainsaw Manicureist." Sublimely unuseful.

**FLAG WAVING:** Ask Eric Oblivian, one of the three guitar/drums of Memphis' Oblivians, about the

(Continued on page 77)

CD-ROM

PRESSING SERVICES

OPTIMAX

TEL (909) 228-6988

FAX (909) 590-3667

- \* Premastering / Encoding
- \* Mastering / Galvanic
- \* Glass Mastering
- \* Replication
- \* S Color Multi-Color Printing
- \* Complete Packaging

COMPACT DISCS

CASSETTES

VIDEOS

VINYL

CD SINGLES

CASSETTE SINGLES

CD-ROM

ACCESSORIES

WE VALUE OUR CUSTOMERS!

\* Knowledgeable and friendly sales reps ready to answer any questions

\* Same day shipping

\* Weekly mailer

\* Inquire about FREE NEXT DAY DELIVERY

WHAT MORE COULD YOU WANT?

LOW PRICES • GREAT SERVICE

WEEKLY SPECIALS • EXCELLENT FILL

1.800.899.DISC

# Ring Bell for Service



## Get Connected To The Music Source.

- CD, CS, MAXI-CS, CD 5, Cassette Singles and 12"
- T-Shirts, Videos, Laserdiscs, Accessories
- Professional Products, CD ROM and MUCH MORE
- Thousands of Titles always on Sale
- New Store Openings Our Specialty
- One of The Largest Selection of Independent Titles Anywhere



800-329-7664 Ask For Wanda

15909 N.W. 15TH AVE., MIAMI, FL 33169 FAX 305-628-1509

## 400 CD BOOKLETS in 2 SQ. FT.!

actual CD's kept in jewel boxes behind the counter.

Full line of counter, wall and floor displays



**Browser**  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
101 West Superior • Chicago, IL 60610  
Phone: 312-822-0822 • Toll-free: 800-822-4410

Write  
or call for  
FREE  
sample

## For Olympic Sales-

We have Gold, Silver, Bronze  
& Red, Blue, Green, & Yellow,  
Black, Pink, Purple.....

Run with the Gopher!



Gopher Products

**Divider Cards**  
Shelf Talkers  
Custom Styles  
Printed  
Blanks

800-648-0958



Tired of leaving messages on  
voice mail and hoping some-  
one will call you back?  
**YOU SHOULD HAVE  
CALLED H.L.!**

1-800-180-7112

LOCAL: 305-262-7111 • FAX: 305-262-0402  
6940 S.W. 12 Street Miami, FL 33144

SERVICE IS OUR MAIN PRIORITY

- Compact Discs
- Cassettes
- Videos
- Laserdiscs
- Accessories
- Excellent Service
- Super Prices
- Best Fills
- Knowledgeable Sales Reps.
- Same Day Shipping
- Deep Catalog
- Customer Satisfaction Guaranteed!

# Merchants & Marketing

## Circuit City Short-Circuits MAP With \$11-Or-Less Campaign

EVEN AS A class-action lawsuit yet another about-face Circuit City. For the past two years, the chain has been fueling the price war, and initially, when the majors first began toughening their MAP policies, Circuit City said it would ignore MAP. But then when five of the six majors strengthened their policies in the past six months, the retailer in late May began claiming that it would abide by MAP policies, even the weaker ones with loopholes (Billboard, June 11). And then, a month later, it began making a mockery of MAP with its "every CD \$11 or less."

So, in effect, Circuit City is following the "letter" of the policies, but not the spirit. It advertises the product at MAP After shoppers are sucked into Circuit City with its "every CD \$11 or less," they are greeted with an in-store disclaimer that says that the offer does not include "extended play versions, super high-fidelity recordings, special editions, enhanced versions, imports, computer software, multitrack sets, and [and]—for any reader who gets that far through the fine print—"WEA, Sony, and Uni distributed products."

After shoppers are sucked into Circuit City with its "every CD \$11 or less," they are greeted with an in-store disclaimer that says that the offer does not include "extended play versions, super high-fidelity recordings, special editions, enhanced versions, imports, computer software, multitrack sets, and [and]—for any reader who gets that far through the fine print—"WEA, Sony, and Uni distributed products."

For example, one which was anonymously faxed to Retail TRAK, contains about 30 titles, all priced to comply with MAP including Joan Osborne's "Relish" and Beek's "Odelay," which were advertised at \$11.88. Two other \$11.98 list-price albums, Sting's "Mercury Falling" and LL Cool J's "Mr. Smith," didn't carry a price but were tagged "guaranteed low prices."

Those titles are \$11.98 list-price albums, which means that they carry a MAP of \$12.88, a price point that Circuit City obviously didn't want mucking up its advertising.

But that signage and advertised pricing is just a subterfuge to comply with MAP policies to the retailer. Because once shoppers have been lured to the store with the promise of "every CD \$11 or less," that is exactly what they pay at the cash register. Circuit City seriously lowballs the list titles.

For instance, cash-register receipts faxed to me show that the latest albums by Sting, LL Cool J, Osborne, Beck, Rage Against the Machine, and Tracy Chapman were all sold for \$11. Those receipts come from stores in two cities in South Carolina. Circuit City didn't limit this strategy to that state, as Retail TRAK has had conversations with industry sources in Minnesota and Georgia who confirmed that the chain's stores in both states were employing the same pricing and advertising tactics.



**Doe's At Goody.** Discovery Records artist Doe Powell did an in-store at Universal City Walk's Sam Goody outlet in Universal City, Calif. Shown, from left, are Walter Lee, Powell's manager; Rene Magallon, director of CH/Reprise-A promotion; Discovery Records, Gary Barker, VP of media; Discovery Records; Powell; Jack Ashton, VP of promotion; Discovery Records; Alvin Frank, director of West Coast marketing; Discovery Records; Cliff Garrow, president, All That Jazz Radio Promotion & Marketing; and Jason Garrow of All That Jazz.

The advertising campaign represents yet another about-face Circuit City. For the past two years, the chain has been fueling the price war, and initially, when the majors first began toughening their MAP policies, Circuit City said it would ignore MAP. But then when five of the six majors strengthened their policies in the past six months, the retailer in late May began claiming that it would abide by MAP policies, even the weaker ones with loopholes (Billboard, June 11). And then, a month later, it began making a mockery of MAP with its "every CD \$11 or less."

So, in effect, Circuit City is following the "letter" of the policies, but not the spirit. It advertises the product at MAP After shoppers are sucked into Circuit City with its "every CD \$11 or less," they are greeted with an in-store disclaimer that says that the offer does not include "extended play versions, super high-fidelity recordings, special editions, enhanced versions, imports, computer software, multitrack sets, and [and]—for any reader who gets that far through the fine print—"WEA, Sony, and Uni distributed products."

the only question is how senior management at each of the majors perceives the situation. Retail TRAK was unable to reach many executives at press time because most of them were out at the annual convention of the Video Software Dealers Assn. (VSDA) July 10-13.

But the initial reaction from branch and national management not attending VSDA is that the majors are still in denial about Circuit City's predatory pricing strategies. One branch manager in the mid-Atlantic region insists that Circuit City is in 100% compliance with his company's MAP. Even though it is selling advertised titles below MAP. Also, one senior distribution executive says that despite the \$11 advertising, he believes that Circuit City still wants to comply with MAP.

Furthermore, when another national distribution executive was told that Circuit City was selling the Fugees for \$9.98, that executive (who doesn't work for Sony) said, "Circuit City has the customer in the store already, thanks to their 'every CD in the store \$11 or less.' It defies logic that they would then sell [the Fugees] for \$9.98."

Not so. It doesn't defy logic if you only use music as a loss leader to lure traffic to your stores.

ADVERTISEMENT



## There's A New Kid In Town

**SINBAD TAKES ON THE** White House in *First Kid*, the latest live-action release from Walt Disney Pictures, and everyone can expect to "rock the house" thanks to the movie's exciting soundtrack. This is a Walt Disney Records release you won't want to miss!

Features these songs:

"How How" performed by Yella

"The Pressure" performed by Sounds of Blackness

"Girl U Want" performed by Dava

"Your Sweetness Is My Weakness" performed by The Good Girls

"I'll Never Stop Loving You" performed by Ison

"The Power" performed by Chli Rob G

"Anyone Can Be a Star" performed by Lalah Hathaway

"I Can Love You Like That" performed by The Diamond Mine with Jay-Rocha

"Higher" performed by The Shees

"We Got It On" performed by Darrell Black

Ship Date: 8/6/96

Share the music of Disney at our website:

<http://www.disney.com/DisneyRecords>



**WALT DISNEY**  
RECORDS  
© DISNEY

## NOTHIN' LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

FOR 33 YEARS, Ismael Merchant and James Ivory have kept the spirit of epic historical drama alive. For two decades of that span, the music of composer Richard Robbins has been a vital part of the Merchant/Ivory experience. "The Proprietor," the 10th project Robbins has scored for Merchant/Ivory, shows a new facet of Robbins' prowess and allows him to fulfill a longtime aspiration.

"I feel heard over heels in love with film music during the era of classic French films of the '60s, and I've always wanted an opportunity to write in that style, which I was able to do in the film-within-a-film that exists here," says the Academy Award-nominated composer. "This is lighter in quality and spirit, even though it does deal with major themes."

The soundtrack, which will be released by TriStar Music Aug. 6, a few days before Warner Bros. releases the film nationally, punctuates Robbins' playful yet urbane score with a brace of interesting vocal performances, notably, Marc Tisot's turn on the Ink Spots' "If I Didn't Care." Robbins own contributions, he says, were intended to capture the spirit of the protagonist, played by—and loosely based on—Jeanne Moreau.

"Anyone who has seen Jeanne Moreau's work over the years knows that she's so magnetic, and possessed with such extraordinary grace," Robbins says. "It's not difficult to see that the character in the film is, even though some of the details are, of course, different. It was not much of a stretch to write a theme for her."

TriStar will be working in conjunction with Warner Bros. Films to cross-promote the film and album via poster strips at theaters and retail outlets. Howie Gabriel, VP/M of TriStar Music, says that the key to the label's success will be in guaranteeing prominent placement of "The Proprietor."

"The Merchant/Ivory audience is a very dedicated one," says Gabriel. "These are people who love the whole ambience, which of course includes the music. For a fair number of them, it's simply a matter of knowing a soundtrack is available."

Gabriel says that the audience is a bit older than the average record buyer and more prone to buying music in nontraditional outlets. As such, TriStar will look to establish a strong presence at such retailers as Borders and Barnes & Noble.

A 35th-anniversary celebration of Merchant/Ivory is planned and will culminate with a gala concert in September at New York's Carnegie Hall. Proceeds will be donated to the American Foundation for AIDS Research (AMFAR).

Gabriel notes that Robbins and Merchant will be doing talk shows and personal appearances in relation to "The Proprietor" and the anniversary celebration.

Robbins will perform at the Carnegie Hall concert and, shortly thereafter, will travel to Japan to perform his song cycle "Via Crucis," a striking piece based on the Stations of the Cross. He has already completed work on another Merchant/Ivory collaboration, the Anthony Hopkins vehicle "Surviving Picasso."

THERE'S A PERFECTLY GOOD REASON why we've never seen independent director Hal Hartley and composer Ned Riffe who contributed music to many of Hartley's films in the same room. They're the same person. As he did on last year's acclaimed "Amateur" soundtrack, Hartley uses the Riffe pseudonym for his work on the score to "Flirt," which will be issued by Chicago-based indie Minty Fresh this week. Besides the hypocritically dawning score, "Flirt" features exclusive performances from Silver Nerve Blinks (led by former Golden Palominos Lydia Kavanagh) and Jim Coleman of confrontational noise act Cop Shoot Cop.

"Flirt" opens Aug. 7 at the Film Forum in New York.

ALTHOUGH LOS ANGELES is indisputably ground zero of the film industry, countless of film music have been underrepresented on the radio for years until this summer. In late June, public station KISC-FM debuted "Film Day Friday," a 12-hour block of film music (both current and classic) and film-related talk.

The noncommercial station, which normally concentrates on classical music, is interested in discussing sponsorship options with studios and labels.

TRENDS COME AND GO, but as musical comfort food goes, it's hard to beat the old-fashioned, stick-to-your-ribs strains of the spaghetti western. The New York-based DRG label has served up quite an army of the spiky stuff over the past few months, including a pair of two-CD compilations that feature themes from such cult classics as "The Last Unforgotten" and "I Don't Forgive, I Kill."

DRG has also issued several titles that raid the vaults of genre kings Ennio Morricone, including the composer's shoot-'em-up themes from the two-disc "Western Quintet" and less genre-specific material on the slightly shorter "Ennio Morricone With Love."

Please send material for *Notthin' Like the Reel Thing* to David Sprague, Billboard, 1515 Broadway New York, N.Y. 10046; phone 718-636-3028; fax 718-636-1608; E-mail: dsprague@wol.com.

## DECLARATIONS OF INDEPENDENTS

(Continued from page 75)

necessities of his band's sound, and he says, "It has to have a pounding rhythm and a raw edge. It's got to stay close to rock'n'roll."

All that and more is available in awe-inspiring supply on "Popular Favorites," the band's second album for Crypt Records. (Crypt, based in New York and based in Hamburg since 1990, recently reopened U.S. offices in Burbank, Calif.) The new set, like its Crypt precursor and a Symphony for the Record Industry compilation of singles, is bursting with unfettered energy; the trio applies Cramps-like roots lunacy to such manic originals as "Do The Milkshake," "Strong Come On," "You Better Behave," and other numbers too filthy to mention by name.

In Ramones fashion, Eric and partners Greg and Jack all take the Oblivian family name. We won't blow their cover, but Eric is a former employee of Memphis' Shangri-La Records and editor of the fanzine *Witness*, while Jack and Greg played together in the Compulsive Gamblers. Greg also toured with 68 Comeback, the psycho-roots combo led by Jeffrey Evans of the Gibson Brothers.

As their pedigree might suggest, the Oblivians have a solid grounding in roots-based rock'n'roll extremism. Eric says, "We're not Napalm Death, and we're not a blues band. We all come out of punk rock and blues rock in the '70s."

Memphis—home to Easy Record-

ing, where much of "Popular Favorites" was recorded and where such like-minded souls as the Gorilles and the Jon Spencer Blues Explosion have cut tracks—is an ideal place to make the kind of wild noise favored by the Oblivians.

"We've always had nonstop good music here," Eric says. "There's not really a scene here, so people do things pretty much on their own. People do their own thing here."

The Oblivians take their thing on the road this month: The band's Western swing will take it through Las Vegas, L.A., San Francisco, New Orleans, and Austin and San Antonio, Texas. From mid-August through early September, the group will play festivals and clubs in Europe.

## NEW RELEASES ON SALE EVERY WEEK

- CDs, Cassettes, CD-ROM, Accessories and **+43,153-143,255 Titles**
- Same-Day Shipping
- Deepest Catalog In The Business, Including Latin
- Over 90% Fill Rate
- The Most Music, The Best People

THREE TIMES IN A ROW  
**NARM**  
ONE STOP OF THE YEAR  
1993 • 1994 • 1995

**Satellite**  
<http://www.valsat.com>



## VALLEY RECORD DISTRIBUTION

For more information and to receive our 800-page catalog  
Call Toll Free: 800.845.8444 Fax Toll Free: 800.599.1794  
Outside U.S. Call: 916.661.6600 Fax: 916.661.2502  
<http://www.valsat.com>



# The Enter\*Active File

MERCHANTS & MARKETING

## Programmers Link TV Viewing To the PC

■ BY BRETT ATWOOD

LOS ANGELES—TV programmers and Internet content providers aren't waiting for the formal marriage of the Internet and the TV set. They are already airing programming specifically geared toward the television/computer viewing experience.

Several cable channels, including CNN, ESPN, E! Entertainment Television, and MTV are already carrying their TV brand identities over to the Internet audience with World Wide Web sites. Fueling interest in the cutting-edge concept of the dual-screen entertainment experience are the new cable channels MSNBC and M2, which are being launched with the goal of gaining viewership on television sets as well as computers.

Much of the growing Internet audience has reduced its television viewing, according to a recent survey by Nielsen. By promoting the concept of an integrated TV and computer entertainment experience, both MSNBC and M2 aim to keep viewers tuned in and plugged in at the same time. Either way, the eyes are tuned into content and, signifi-

cantly, advertisements on the channels' programming.

On July 15, the NBC/MSNBC joint news venture MSNBC debuted on cable and satellite television. The 24-hour cable channel supplements its on-air news programming with a 24-hour Web site (<http://www.msnbc.com>).

MSNBC comes frequent on-air references to its Web sibling.

As news is reported on MSNBC, expanded text versions of the news stories appear on MSNBC's Web



site. For example, during the week of its debut, MSNBC extended its on-air news coverage of stories relating to the Oklahoma City bombing and the Olympics with in-depth Internet reports.

During the debut edition of the morning news show "Daytime," on-air Internet correspondent Mary Kathleen Flynn casually surfered the Internet as she delivered her news report on Bosnia. The camera then captured the Web activity on a desk-

top computer placed next to Flynn and showed television viewers the Web addresses of various Bosnia-related Web sites.

Later in the debut broadcast day, President Clinton appeared on the Tom Brokaw-hosted "Interright," an interactive interview show that takes questions from the Internet audience.

Internet-to-television interactivity is already integrated into several other cable programs and channels. CNN's "Talk Back Live" routinely invites CNN Interactive visitors (<http://www.cnn.com>) to ask questions of guests. MTV's "Tek Live" routinely simulcasts MTV Online's chat rooms to give TV viewers immediate feedback on the videos it plays (America Online keyword: MTV). Internet feedback plays a key role in CNN's "Digital Jan," USA and the Sci-Fi Channel's "CJNET Central," and TLC's "The Computer Man."

Those who are plugged in will be glad to know that more computer-aided programming is on the way. At least two daily syndicated Internet Web TV programs are expected to debut in September.

On Aug. 1, Viacom-owned M2 will

join the interactive arena with a different hybrid Internet/TV approach. The music video channel, which will emulate the early days of sister channel MTV with its all-cable playlist, plans to bypass the Internet in favor of a computer technology known as Interact. M2 is teaming with Intel to transact a dedicated computer data with its cable and satellite-delivered TV signal.

*'We don't see that the computer screen will replace the TV set'*

Interact-delivered data resembles a typical page on the World Wide Web. Like the Web, it contains text and graphics. As each music video is scheduled to take place at the Web site, it may also cybercast music performances from a temporary House of Blues venue in Atlanta. Among the performers scheduled to participate are the Roots Brothers, Keb' Mo', and Junior Brown.

The forward-thinking view is to make sure we are on both the TV and PC... and creating a true multimedia experience, rather than recreating the same experience that one would see separately on the TV and PC," says Matt Farber, senior VP of programming/new business for MTV Networks. "The idea of a computer screen will replace the TV set, just as the computer has not replaced radio or the CD player."

Intel's Interact utilizes the unused Vertical Blanking Interval (VBI) portion of a traditional TV signal to deliver its data. A portion of the same VBI spectrum is already being used to transmit closed-caption information to TV sets. However, unlike closed captioning, Interact information is received on a computer screen through the same cable wire that delivers programming to the TV screen.

In order to receive the Interact signal, a computer user must own an Interact-equipped computer, due to bit stores this fall, or purchase an Interact upgrade card for existing Pentium computers for about \$100. Cable viewers will be required to attach a signal splitter to their cable wire, so that it can plug into both the TV and computer. Interact-equipped computers that contain TV tuners will be able to see both TV signal and its accompanying Internet information on the same computer screen.

Unlike the Internet, the Interact data is not interactive. However, some Interact data will contain hyperlinks that direct users to the Internet if they are seeking additional data not provided on the Interact.

Other programmers participating in the Interact data broadcasts are CNN, NBC, MTV, Nickelodeon, and QVC.

## Sega Executive Saga; Online Blues Olympiad

**SEGA SHAKEUP:** Several key changes have been made at Sega of America, including the exit of president/CEO Tom Kalinske, who has been replaced by Shigeru Miyamoto, an executive VP at Sega Enterprises. Also exiting are chairman Hayao Nakayama and co-chairman David Rosen.

Bernard Stolar, formerly of Sony Computer Entertainment, has joined the company as an executive VP and will be responsible for product development and third-party business.

Sega's PlayStation has gained in market share as Sega faces the dwindling market share of the home video-game market. The 32-bit Sega Saturn game system has sold fewer units than anticipated, and competitor Sony's PlayStation has gained in market share.

**HOUSE OF BLUES GOES TO ATLANTA:** House of Blues New Media and Sun Microsystems are teaming for an Olympic-themed World Wide Web site, "Javs Joint Online," on the Internet at <http://www.hbo.com>. Artist and athlete clubs are scheduled to take place at the Web site, which may also cybercast music performances from a temporary House of Blues venue in Atlanta. Among the performers scheduled to participate are the Roots Brothers, Keb' Mo', and Junior Brown.

**FREE LEGAL ADVICE** on matters regarding the music industry is available at ARK Soft's Web site at <http://www.arkangel.com/law>. The Bureau Law Scrolls Web page dispenses information on record labels, publishing, and management contracts. It also features a new U.K. Web site known as "The ARK." Also contained on the site are pages designed specifically for music labels, artists, and music video production companies, as well as a music tutorial site and a music mall. The Music Sessions Bureau page is an interactive site that aims to bring together musicians, producers, songwriters, engineers, and DJs.

**BITS 'N' BYTES:** Artist IDs, which are common in the radio world, have come to the Internet. MCA aims to have many of its acts record unique ID tags promoting its "Amf" Web site at <http://www.wmca.com/amf>. Record stores. Kicking Harold and David Lee Harris are among the acts that have already recorded their RealAudio IDs for the label... AOL Internet service CNN has unveiled its first daily Web audio show, "Spang," is a three-minute comedy sketch. AOL Digital News, a twenty-something DJs who aim to be the Skid and Ebert of the Internet. Trip Anchor and Enter Dutch directly critique a new website on the Internet, each day at <http://www.specc.com>.

Softbank Holdings has acquired 20% of the outstanding shares of Engage Games Online... The National Online Music Alliance (NOMA), which by two Web site that is designed to use new media as an avenue to build audiences for independent musicians, is reading a national data not provided on the Interact. The first of a series of live online webcasts at the site will be a celebration of NOMA's one-year anniversary, held at Nashville's Ryman Auditorium on Wednesday (24) at 9:30 p.m. CDT.

## GEMM OFFERS RETAIL MOTHERLODE ONLINE

(Continued from page 72)

GEMM.

"We get about 10,000-15,000 hits per day, and a good portion of them come from people who saw us in GEMM," Kates says. "And we get a lot of repeat business. One guy in Scotland spends about \$100 every two weeks, and another one in Sweden buys three to 10 discs every two weeks."

Kates says GEMM is also a valuable service because it allows one-stop price-comparison shopping.

Kevin Kareth, director of marketing for Los Angeles-based World Dominion Recordings, says he uses GEMM to list his label's entire catalog.

Kareth says he is running a trial banner display ad for one of the label's groups, Loop Guru, and sending additional banners for the rest of the bands on the label's 15-act roster.

World Dominion was working with GEMM for approximately six months, and Kareth says it has provided free and easy distribution possibilities for acts on his label. He says that the GEMM list has increased new traffic to the label's site and that GEMM will ultimately be "better than a Virgin Megastore" in terms of site selection.

"It's our own plans for GEMM's immediate future."

"Once all of the audio is online, users will be able to make personal radio," he says. "It will work the same way as our targeted banner display advertising—you will get a unique set of songs to listen to based on the names you searched while using GEMM."

Hall estimates that this service

will be functional by the end of July.

The GEMM service could be perceived as the retail equivalent of the Internet Underground Music Archive (IUMA), and in a way they complement each other perfectly. IUMA helps artists and labels promote and develop themselves for online discovery, and GEMM provides the structure once people are interested and aware enough to go looking for them. And aside from being similar in concept, both GEMM and IUMA exist to give little-known

artists and labels a boost—they are similar in terms of background.

Both sites were founded by two people using a single PC and credit card financing.

IUMA began to explode (it now gets more than 250,000 hits per day) when it received donations from significant technology companies, such as Silicon Graphics. Likewise, GEMM recently convinced Control Room to provide free Real Audio capabilities to radio stations and artists, to make a significant donation to its server hardware. This donation includes mainframe hardware, resources to handle heavy traffic, and real-time audio streaming capabilities, which allows users to click on a song title and hear the song almost instantly—without downloading.

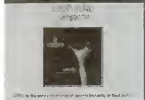
Controlroom On Tatoo says his company donated to GEMM due to its good cause and Hall's enthusiasm for the project.

"Jim believes in this so hard it shines right through," he says. "We think we would help him see it as he could make it fly."

IUMA co-founder Jeff Patterson is also enthusiastic about GEMM's improved site. "I was blown away by what you've done," he says. "Its demographics are extremely similar to IUMA's."

Patterson says that GEMM, like IUMA, depends on the community of artists and listeners coming together and posting information freely.

"You can find things there [that] you can't find anywhere else," says Patterson. "I'm thinking about placing a big order there myself."



**LISTEN**  
The new music on "GEMM" is available for free listening on the Internet. Click on the "Listen" link to hear the music.

**BUY**  
The new music on "GEMM" is available for purchase on the Internet. Click on the "Buy" link to purchase the music.

**FIND**  
The new music on "GEMM" is available for free listening on the Internet. Click on the "Find" link to find the music.

World Dominion Recordings





**Bridging The Gap.** Actor Jeff Bridges, right, founder of the End Hunger Network, celebrates the start of the Fast Forward to End Hunger campaign with, from left, David Bishop, MGM/UA Home Entertainment executive VP; Jeffery Eves, president of the Video Software Dealers Assn.; and Jack Vainini, president/CEO of the Motion Picture Assn. of America. Bishop and Eves are co-chairing the drive. Retailers will seek donations this summer.

## DVD Postponement Loses Something In The Translation To Japanese

**B**LINDERS: What we have here is a failure to communicate. Japanese consumer electronics manufacturers have somehow translated Hollywood's "no" to a DVD commitment to "you bet—when can we start shipping?"

Despite the clearest of signals that the studios—except Warner, as always—simply won't budge until a copy-protection scheme is in place, Matsushita and Toshiba fully expected to reveal an army of movies in time for a fall '96 campaign to launch DVD players and software. They're wrong, and it borders on the unbelievable that they don't understand why.

Far more than VCRs, which were first trumpeted for timeshift duty, DVD players are useless without software. In the world of entertainment, Hollywood calls all the shots; the studios will deliver only when their needs are satisfied. In the meantime, they remain fixated by the cash flow from cassettes, cable, direct satellite, and TV, not to mention theaters (always more of a cashpout).

You might think Matsushita would have picked up on this mind-set during the few years it owned MCA. Even the 20th share's little stink signs have kept the door open to DVD licensing. Instead, the trade was treated to a corporate pratfall July 11 that makes **Buster Keaton** look like an amateur.

Parasonic, Matsushita's U.S. arm, held a long-postponed news conference in New York that day to announce its fall DVD plans for home entertainment and computer. Here's what went wrong: First, the plans didn't jibe. A DVD-ROM launch this year was publicly stated to be out of reach, but Parasonic kept DVD movies on track for September. Second, the manufacturer committed Warner, MCA/Universal, and MGM/UA to the launch, even though copy protection is still lacking.

Finally, there were the estimates of speedy market growth that simply had no basis in reality. Parasonic marketing VP Stan Hamet's estimated total DVD player sales at \$50,000 units this year, 1.8 million in 1997, and 3.3 million in 1998. Approximately 2 million discs will be delivered this year, he said, increasing to 30 million in 1997, 50 million in 1998, 222 million in 1999, and 414 million in 2000, when worldwide demand would reach 1.1 billion.

Pacing a gold mine of global proportions, how could the studio resist, even if copy protection wasn't fully resolved? That appeared to be Matsushita's play—an attempt to pull relevant Hollywood onto the DVD bandwagon. According to published reports—we were covering the Video Software Dealers Assn. (VSDA) convention in Los Angeles, where Parasonic might have held forth, presuming it had more confidence in its predictions—Hamet acknowledged that his presentation was dictated by Matsushita in Tokyo. He com-

mmented on little else.

The briefing boomeranged. Within hours, Parasonic president Richard Kraft called attending reporters to attempt damage control. MCA was only prepping titles for an eventual DVD release, which might not happen this year after all, he said.

Parasonic executives appear to be like most other American brass we've talked to. On the one hand, they would rather not disappoint their Japanese suppliers and, in some cases, employers, who stand to lose face if DVD is postponed until next year. On the other hand, there are the facts of the situation. At VSDA in Los Angeles, the facts were hard to avoid.

On the show floor, a hard-wired executive knee-deep in DVD planning said the odds were one in 10 in favor of a 1996 launch; he was considerably more optimistic several months ago. Thomson Consumer Electronics marketing and sales executive VP Joseph Clayton, who used to dismiss doubts, became one himself in his keynote address.

Might this have been different? In a key respect, yes. Copy protection popped into view in March, when the computer industry raised strong objections to the compromise solution on technology and enforcement from the Motion Picture Assn. of America (MPAA) and the Consumer Electronics Manufacturers Assn. (CEMA). Everything came to an abrupt halt until the differences were resolved; although the answers are coming, the delay has been slow death to eager buyers.

But in fact, Matsushita, Toshiba, and other members of the Super Density (SD) camp of DVD manufacturers were made aware of the differences 18 months ago in conversations with computer executives, say one hardware source. SD was one of two DVD formats; the other, backed by Sony and Philips and lacking the support Hollywood gave to SD, had closer ties to the data crowd. "Copy protection was always an issue to anyone of intelligence," notes an observer.

Yet the realization that movies and computers were about to collide didn't register with MPAA and CEMA when the trade associations set down to hammer out their compromise earlier this year. "They were naive," the observer recalls in disgust. "The whole thing was poorly managed." Matsushita and Toshiba are still candidates for a limited DVD introduction in the next couple of months, but they'll need software support outside of Warner and are likely to have no copyright protection.

Another executive asks, Why jump the gun? "Whether it's a week, two weeks, or a month, the problem is on the way to being resolved." Translating: Wait 'til next year.

## Online Tutorials, Guides Hit Video Tapes Teach About Internet, Windows 95

■ BY CATHERINE APPFELD OLSON

**WASHINGTON, D.C.**—In an attempt to stay abreast of technology, special-interest video vendors are hitching a ride on the information superhighway.

More than a dozen companies have issued instructional cassettes that aim to help people log on to the Internet, communicate via E-mail, play games, gab in chat rooms, and use Windows 95. User-friendly video has been enlisted to guide confused consumers. Whether consumers are willing to pay for the help remains unclear.

Video suppliers, many of them small

shops created specifically for this purpose, are using a variety of strategies in their quest to spread PC literacy. Some, such as Harry Sylvia Entertainment, are going the celebrity-endorsement route.

The Skokie, Ill.-based company's "Trainer's Guide To PC Games" features familiar faces, such as Will Wheaton of "Star Trek: The Next Generation." Sylvia Entertainment's "Guide To The World of Family Computers, Software & Games," Aug. 22, also will be a best of recognizable faces.

Other companies are aiming for credibility. Alexandria, Va.-based WAVB Communications' "Survival Guide To Microsoft Windows 95" was hosted by ABC newsmen Brian Hume. WinStrat in Kirkland, Wash., offers the "LEARN Windows 95" series, created by two former Microsoft product managers who left the company in order to create instructional videos about the much-touted software.

Potential sales are huge. After a slow start, Windows 95 has sold 100 million copies, and research firm Dataquest predicts that the figure will rise to 62 million next year.

Still other video vendors, such as

Atlanta-based Macquarium, with its series "Windows 95 Without The Headaches," are attempting to dazzle with computer animation. Meanwhile, gag-next-door casualness is offered by Beverly Hills, Calif.-based Kamen B Productions' "Upgrade Your IQ: A Ridiculously Simple Guide To The Internet." It comes packaged with a disc to facilitate an Internet connection. Visual Edge Productions, based in Alhambra, Calif., has just released the second edition of "The Video Guide To The Internet."

Related tapes are beginning to surface as well. Parallel Productions in West Bloomfield, Mich., recently released "CyberSafe: A Parent's Guide To The Internet," and magazine publisher VideoMaker Inc. has issued "Introduction To Desktop Video."

GoodTimes Entertainment was among the first to capitalize on PC-phobia a year ago with the Microsoft-endorsed video introduction to Windows 95, powered by the cast of "Friends." The disc did very well when it first came out because it coincided with the Windows 95 release," says GoodTimes senior VP Jeff Becker. See (Continued on page 82)

## Playboy Rental Lines Head To Orion For Distribution

■ BY EILEEN FITZPATRICK

**LOS ANGELES**—After a short stint with Paramount, Playboy Entertainment Group is switching to Orion for distribution of its rental product.

Under the terms of the new agreement, Orion Home Video will take over domestic sales and marketing of Playboy Films and releases on the Eros label. Both lines feature direct-to-video movies. Sell-through delivery of Playboy's popular "Entertainment" and "Playmate" videos will continue to be handled by MCA Music Entertainment Group's MCI Distribution.

Paramount distributed three videos in a short-term deal that began nearly two years ago. The studio "did a reasonably good job, but their plate is full," says Playboy senior VP/IM Barry Leshitz. "They didn't have the ability to front-load the product and nurture it." Paramount shipped about 20,000 units of each of the three releases, he adds.

"There's a lot of disappointment in the direct video field," Leshitz says. "But when you have the clear focus we have, establishing a category for Playboy is not as hard as you might think."

One factor contributing to the new arrangement is that Motion Picture Corp. of America has produced a number of Playboy's direct-to-video features. Metro-media International Group just completed a deal with the Motion Picture Corp. of America, joining Sam Goldwyn under the Orion Pictures banner (Picture This, Billboard, July 30).

One factor very appropriate for us to begin having discussions about distributing Playboy product when MPCA was acquired by MetroMedia," says Orion Home Video president Herb Dorfman. "It was an ideal time to take it over."

Playboy expects to receive more mar-

keting focus, and Orion Home Video can fill a nearly empty rental pipeline. The supplier has not released a major rental hit since "The Silence Of The Lambs" in 1991, prior to Orion Pictures' bankruptcy reorganization, which halted movie production. For the past several years, Dorfman has supplemented his release schedule via distribution deals with Fox Lorber, major-league baseball, a vendor of Japanese animation titles, and TriStar.

During the first year of the Playboy agreement, Orion Home Video expects to release eight Eros features: "Gentlemen

**ORION**  
HOME VIDEO

Beet," "Hard Time," "Who Killed Buddy Love," "The Remnancing Scars," "Killing For Love," "Affair," "Access Denied," and "Hunger For You." Orion has the exclusive rights to these titles on laserdisc, CD-ROM, and DVD as well.

The tie to Orion will be Playboy's third attempt to establish itself in rental. In the early '80s, Playboy distributed features on the Inside Out and Eden labels. Titles were supplied by Playboy's cable channels.

Leshitz says the company's desire to produce its own rental movies has kept its rental reputation afloat. "We want to be in the movie business," he says, "and that means being in the video-rental business." Besides, Playboy has a separate business in the core business—the Video Software Dealers Assn. convention in Los Angeles July 10-13, Playboy announced that Shannon Tweed will star in the next celebrity centerfold video, due in stores Nov. 19 at \$19.95.

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label	Distributing Label, Catalog Number	Principal Performers	Weeks on Chart	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★									
1	1	6	PLAYBOY: THE BEST OF JENNY MCCARTHY	Playboy Home Video Unl. Dist. Corp. PBV0810	Jenny McCarthy	1996	NR	19 15	
2	2	6	HEAVY METAL	Columbia TriStar Home Video 714653	Animated	1981	R	13 15	
3	3	8	JUMANJI	Columbia TriStar Home Video 11743	Robin Williams	1995	PG	15 15	
4	4	8	CLUELESS	Paramount Home Video 33215	Alisa Silverstone	1995	PG-13	15 95	
5	8	8	MORTAL KOMBAT-THE MOVIE	Now Line Home Video Turner Home Entertainment N1310	Christopher Lambert Talisa Soto	1995	PG-13	15 95	
6	3	3	GHOST IN THE SHELL	Manga Entertainment Polygram Video 8006355293	Animated	1995	NR	15 95	
7	3	12	BABE	MCA/Universal Home Video Unl. Dist. Corp. 62453	James Cromwell	1995	G	26 95	
8	1	12	THE ARISTOCATS	Walt Disney Home Video Buena Vista Home Video 0252	Animated	1979	G	26 95	
9	10	12	WAITING TO EXHALE	FoxVideo 8946	Whitney Houston Angela Basset	1995	R	39 95	
10	5	5	CRIMSON TIDE	Hollywood Pictures Home Video Buena Vista Home Video 5255	Denzel Washington Gene Hackman	1995	R	39 95	
12	12	16	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	39 95	
12	14	4	PLAYBOY'S RISING STARS AND SEXY STARS	Playboy Home Video Unl. Dist. Corp. PBV0787	Various Artists	1996	NR	19 95	
18	18	3	DUNSTON CHECKS IN	FoxVideo 8962	Eric Lloyd Jason Alexander	1995	PG	39 95	
14	14	4	SABRINA	Prism Home Video 05402-003	Humphrey Bogart Audrey Hepburn	1954	NR	14 95	
15	18	10	PLAYBOY: 1996 PLAYMATE OF THE YEAR	Playboy Home Video Unl. Dist. Corp. PBV0788	Stacy Sanchez	1996	NR	15 95	
16	12	8	IT TAKES TWO	Warner Family Entertainment Warner Home Video 14600	Mary-Kate & Ashley Olsen Kirkie Allen	1995	PG	22 95	
12	30	10	POCAHONTAS	Walt Disney Home Video Buena Vista Home Video 5741	Animated	1995	G	26 95	
18	18	6	PHANTOM 2040: THE GHOST WHO WALKS	Family Home Entertainment Line Home Video 27647	Animated	1995	NR	14 95	
18	18	6	AEON FLUX	MTV Music Television Sony Music Video 49810	Animated	1995	NR	14 95	
20	23	5	THE NET	Columbia TriStar Home Video 11613	Sandra Bullock	1996	PG-13	15 95	
21	15	8	DIE HARD WITH A VENGEANCE	FoxVideo 8858	Bruce Willis Samuel L. Jackson	1995	R	19 95	
22	18	8	MICHAEL JORDAN: ABOVE AND BEYOND	CBS/Fox Video FoxVideo 8360	Michael Jordan	1996	NR	14 95	
23	18	6	TOMMY BOY	Paramount Home Video 33331	Chris Farley David Spade	1995	PG-13	14 95	
24	29	2	OSNEY'S SING ALONG SONGS: TOPSY TURVY	Walt Disney Home Video Buena Vista Home Video 600703	Animated	1996	NR	12 95	
25	25	16	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Buena Vista Home Video 7074	Animated	1977	G	26 95	
26	26	3	ANNIE LENNOX: LIVE IN CENTRAL PARK	G West Home Video BMG Video 15734	Annie Lennox	1996	NR	15 95	
27	33	2	MR. BEAN: PERILOUS PURSUITS	Polygram Video 80063637773	Roxann Armitage	1996	NR	15 95	
28	30	13	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Unl. Dist. Corp. PBV0792	Various Artists	1996	NR	15 95	
28	28	55	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Unl. Dist. Corp. PBV0790	Pamela Anderson	1995	NR	15 95	
30	NEW	1	CONGO	Paramount Home Video 33036	Dylan Walsh Laura Linney	1995	PG-13	14 95	
31	35	7	ONE HARD TRILOGY	FoxVideo 8945	Bruce Willis	1996	R	44 95	
32	RE-ENTRY	1	TOM AND HUCK	Walt Disney Home Video Buena Vista Home Video 7769	Jonathan Taylor Thomas Brad Renfro	1995	PG	19 95	
33	36	3	PENTHOUSE: THE ULTIMATE PET GAMES	Penthouse Video Warner/Universal Entertainment 50799-3	Various Artists	1996	NR	15 95	
34	RE-ENTRY	1	PLAYBOY: THE BEST OF ANNA NICOLE SMITH	Playboy Home Video Unl. Dist. Corp. PBV0789	Anna Nicole Smith	1995	NR	15 95	
35	34	3	SPECIES	MGM/UA Home Video Warner Home Video 905667	Ben Kingsley Natalie Hemmings	1995	R	13 95	
36	36	18	THE X FILES: PILOT/DEEP THROAT	FoxVideo 8936	David Duchovny Gillian Anderson	1993	NR	13 95	
37	27	6	"WEIRD AL" YANKOVIC: BAD HAIR DAY	Scotti Bros. Video 5053	Weird Al Yankovic	1995	NR	15 15	
38	38	18	RIVERDANCE: THE SHOW	Columbia TriStar Home Video	Various Artists	1994	NR	39 95	
39	20	10	ACE VENTURA: WHEN NATURE CALLS	Warner Home Video 23500	Jim Carrey	1995	PG-13	22 95	
40	40	18	THE X FILES: CONDUIT/ICE	FoxVideo 8938	David Duchovny Gillian Anderson	1993	NR	14 95	

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ● RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. With gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 250,000 units and \$11 million at suggested retail for nontheatrical titles. ♦ TLA: platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or of at least 500,000 units and \$2 million in sales at suggested retail for nontheatrical titles. © 1996, Billboard/MTV Communications.

## Home Video

MERCHANTS &amp; MARKETING

## Entertainment Shines At VSDA L.A. Convention

**L.A.'S THE PLACE:** Despite the earthquakes, the drive-by shootings, the traffic, and the smog, Los Angeles attracted retailers by the thousands to the Video Software Dealers Assn. convention July 10-13.

The chance to be in the city where movies are made and attend big parties on studio lots was a big draw for most dealers. Many described it as a once-in-a-lifetime opportunity.

"The evening events were megaparties," said Robyn Creelman of Movie House Video, a five-store chain in Portland, Ore. "These are the type of parties you dream of attending when you're in Los Angeles."

Creelman, who came with five coworkers instead of the two who made the trip last year, said the venue was a big reason Movie House Video was in attendance.

Apparently, most dealers shared Creelman's dream and packed the evening events, which were hosted by Buena Vista, Paramount, MCA/Universal, and Columbia TriStar. Without a doubt, entertainment was taken to a higher level this year.

Seeing Robin Williams poke fun at Disney, walking on to the "Jurassic Park" ride with no shield, and roaming the lot where Elizabeth Taylor and Judy Garland made movies (Columbia now occupies the old MGM lot) are sure to be eating rubber chicken in a ballroom at the Las Vegas Hilton.

Although a lot of dealers like Vegas, the distractions of the city can pull them away from sponsored events. The sprawl of L.A. left retailers less likely to go exploring and made scheduled activities more attractive.

The studios spent a fortune, but they should benefit down the road. VSDA delivered an average of 5,000 retailers per event, who came with enough goodwill to bump a few orders. "They also went away with shopping bags of souvenirs from the studio stores that were open for business

on the party nights.)

Only full registrants—VSDA said there were 5,321—could attend the evening events. But overall attendance topped 13,000, a 68% increase over the 1995 Dallas convention, giving VSDA ample reason to crow about the success of the show.

However, some retailers did complain about the lack of big-name talent on the exhibit floor. "We were bored there weren't many celebrities here, because you'd think that being in Hollywood, it would be a

**SHELF TALK**  
by Eileen Fitzpatrick

lot more exciting," said Gina Thomas, who manages one of 10 Red Rabbit Video stores, based in St. Petersburg, Fla. "Except for Pamela Anderson, there really wasn't anyone

to excite."

Other dealers were unimpressed with the more than two dozen seminars. "The seminars lacked content, and they need to get speakers who aren't selling product," said Dean Titterton, owner of Video Buds in Aurora, Colo. "The seminars should be more professional, because there are a lot of wanna-be experts out there that are on these panels year after year."

Titterton too did say he had a great time at the studio parties, and retailers overall gave this year's convention high marks. Many first-timers were impressed enough to want to come back next year. VSDA returns to Vegas July 9-12.

"The location made me want to come this year," said first-time attendee Roger Ward of Flick A Flick Video in Dundee, N.Y. "I got a lot out of it and will definitely go to Vegas next year."

One thing that VSDA might want to cut out of the Vegas show are those ridiculous skits that introduce the business sessions. The dead silence from the audience should indicate that the skits are not funny, and they only make a long afternoon of speeches run longer.

(Continued on next page)

Enter The Future of Digital Entertainment with...  
**LASERS UNLIMITED, INC.**

"Where the Customer Comes First"

One Stop Shopping • Excellent Prices • Deep Catalog  
Competitive Prices • Family Owned and Operated  
Laser Discs, CD-ROM's, CD-i's, T-Shirts, Hats, Etc.

1643 Fenimore Rd., Hewlett, NY 11557  
Ph 516-295-1810 Fax 516-563-1206

## SHELF TALK

(Continued from preceding page)

**SHOW STOPPERS:** Even though they didn't bring big-name celebrities to the convention, exhibitors provided plenty of entertainment.

The stage show for "The Birdcage" at MGM/UA Home Video was one of the most innovative booth events VSDA has seen in years. The drag-queen cast captivated attendees four times a day with a song-and-dance routine produced by MGM/UA publicity director Steve Wegner.

Decked out in feather boas, flashy costumes, platform stiletto heels, fishnet stockings, and enough makeup to clean out Elizabeth Arden, the revue performers from "The Birdcage" should get a convention medal of honor.

honor.

It's unusual to see a drag show at a convention, but it's even more unusual to see conventioners dancing in the aisles. But that's what they did at the Turner Home Entertainment booth when the Beatlemania band played a short set.

There to promote the Sept. 5 release of "The Beatles Anthology," the group turned the Turner booth into an intimate music club for a few minutes. It was also nice to hear the Turner folks promote something other than their recent Talkback Retail tour.

**CONGRATS:** Best Buy went home with two awards from the Los

Angeles convention. In addition to video merchandise buyer Jon Page and being named Billboard's Video Person of the Year, the Eden Prairie, Minn., chain picked up VSDA's award for best non-specialty retailer.

Other VSDA retail winners include Chinese's Video Superstore in Syracuse, N.Y., in the one-to-five-store category; Franklin, Mass.-based All Star Video in the six-to-20-store category; and Blockbuster of Tennessee Ltd. in Memphis in the large-chain, Ambassador Video, based in Ajax, Ontario, was named Canadian retailer of the year.

## Billboard.

FOR WEEK ENDING JULY 27, 1996

## Top Laserdisc Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK 2 WEEKS AGO	WKS. ON CH.	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Surge Last Week
			★ ★ ★ No. 1 ★ ★ ★				
1	1	7	GOLDENEYE MGM/UA Home Video Warner Home Video 105493	Pierce Brosnan	1995	PG-13	44.98
2	2	5	LEAVING LAS VEGAS MGM/UA Home Video Warner Home Video 105524	Nicolas Cage Elizabeth Shue	1995	R	34.98
3	4	5	JUMANJI Columbia TriStar Home Video 11746	Robin Williams	1995	PG	39.95
4	3	7	CASINO MCA/Universal Home Video Uni Dist. Corp. 42782	Robert De Niro Joe Pesci	1995	R	44.98
5	5	7	GET SHORTY MGM/UA Home Video Warner Home Video 105493	John Travolta Gene Hackman	1995	R	34.98
6	6	17	BRAVEHEART Paramount Home Video Pioneer Entertainment (USA) LP 33116-2	Mel Gibson Sophie Marceau	1995	R	45.98
7	12	3	DEAD PRESIDENTS Hollywood Pictures Home Video Image Entertainment 5363	Lance LaRocca Chris Tucker	1995	R	39.99
8	NEW	HEAVY METAL Columbia TriStar Home Video 74656	Animated	Animated	1981	R	35.95
9	NEW	DEAD MAN WALKING PolyGram Video Image Entertainment 800638243	Susan Sarandon Sean Penn	1995	R	44.95	
10	11	3	SUDDEN DEATH MCA/Universal Home Video Uni Dist. Corp. 42777	Jean-Claude van Damme	1995	R	34.98
11	7	15	SEVEN New Line Home Video Image Entertainment 3564	Brad Pitt Morgan Freeman	1995	R	45.99
12	13	5	GRUMPY OLD MEN Warner Home Video 14191	Jack Lemmon Walter Matthau	1995	PG-13	34.98
13	8	7	STRANGE DAYS FoxVideo Image Entertainment 0893585	Ralph Fiennes Angela Bassett	1995	R	49.98
14	NEW	MIGHTY APHRODITE Buena Vista Home Video 7173	Woody Allen Mimi Sirovica	1995	R	39.99	
15	9	3	THE AMERICAN PRESIDENT Columbia TriStar Home Video 80176	Michael Douglas Annette Bening	1995	PG-13	34.95
16	16	3	SABRINA Paramount Home Video Pioneer Entertainment (USA) LP 33043	Harrison Ford Julia Ormond	1995	PG	44.98
17	16	5	THE MONEY TRAIN Columbia TriStar Home Video 11076	Wesley Snipes Woody Kingston	1995	R	34.95
18	16	11	THE BRIDGES OF MADISON COUNTY Warner Home Video 13772	Clay Aiken Michelle Yeoh	1995	PG-13	39.98
19	16	39	PULP FICTION Miramax Home Entertainment Orion Classics 1423	John Travolta Samuel L. Jackson	1994	R	124.95
20	NEW	POWDER Hollywood Pictures Home Video Buena Vista Home Video 7046	Mary McCormack Sean Patrick Flanery	1995	PG-13	38.95	
21	16	11	THE ARISTOCATS Walt Disney Home Video Image Entertainment 7561	Animated	1970	G	29.99
22	NEW	RICHARD III MGM/UA Home Video Warner Home Video 105528	Sir Ian McKellen Annette Bening	1995	R	34.98	
23	16	16	AMADEUS Pioneer Special Edition Pioneer Entertainment (USA) LP 158	Tosca F. Murray Abraham	1984	PG	19.98
24	17	5	LES MISERABLES Warner Home Video 14141	Jean-Paul Belmondo	1995	R	39.98
25	20	17	THE USUAL SUSPECTS PolyGram Video Image Entertainment 8006302271	Stephen Baldwin Gabriel Byrne	1995	R	39.95

\*ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or at least 25,000 units and \$1 million at suggested retail for nontheatrical sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard® Publications.

## Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK LAST WEEK		WEEKS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	6	GET SHORTY (R)	MGM/UA Home Video 905495	John Travolta Gene Hackman
2	5	3	HEAT (R)	Warner Home Video 14192	Robert De Niro Al Pacino
3	2	7	CASINO (R)	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci
4	6		LEAVING LAS VEGAS (R)	MGM/UA Home Video 905504	Nicolas Cage Elizabeth Shue
5	4	7	GOLDENEYE (PG-13)	MGM/UA Home Video 905495	Pierce Brosnan
6	11	3	DEAD MAN WALKING (R)	PolyGram Video 800638243	Susan Sarandon Sean Penn
7	7	4	SABRINA (PG)	Paramount Home Video 16294	Harrison Ford Julia Ormond
8	4		FATHER OF THE BRIDE PART II (PG)	Touchstone Home Video Buena Vista Home Video 5695	Steve Martin Ricki Lake
9	6	6	THE AMERICAN PRESIDENT (PG-13)	Columbia TriStar Home Video 80173	Michael Douglas Annette Bening
10	NEW		BROKEN ARROW (R)	FoxVideo 0893585	John Travolta Christian Slater
11	NEW		MR. HOLLAND'S DUPUS (PG)	Hollywood Pictures Home Video Buena Vista Home Video 5779	Richard Dreyfuss
12	5	8	POWDER (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 7046	May Stenborg Sean Patrick Flanery
13	14	3	NIGHTY APHRODITE (R)	Miramax Home Entertainment Buena Vista Home Video 7173	Woody Allen Mimi Sirovica
14	13	4	SUDDEN DEATH * (R)	MCA/Universal Home Video Uni Dist. Corp. 82591	Jean-Claude Van Damme
15	10	5	GRUMPY OLD MEN (PG-13)	Warner Home Video 14191	Jack Lemmon Walter Matthau
16	12	9	JUMANJI (PG)	Columbia TriStar Home Video 11746	Robin Williams
17	18	2	SENSE AND SENSIBILITY (PG)	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant
18	15	15	SEVEN (R)	New Line Home Video Turner Home Entertainment NA35	Brad Pitt Morgan Freeman
19	19	9	DEAD PRESIDENTS (R)	Hollywood Pictures Home Video Buena Vista Home Video 5263	Lance LaRocca Chris Tucker
20	12	2	BED OF ROSES (PG)	New Line Home Video Turner Home Entertainment NA479	William Baldwin
21	16	18	BRAVEHEART (R)	Paramount Home Video 33116	Mel Gibson Sophie Marceau
22	17	11	THE MONEY TRAIN (R)	Columbia TriStar Home Video 11073	Wesley Snipes Woody Kingston
23	20	7	HICK OF TIME (R)	Paramount Home Video 33041	Jimmy Dean Christopher Walken
24	23	10	THE DIE FOR (R)	Columbia TriStar Home Video 73433	Nicole Kidman Andre Braugher
25	22	18	HOW TO MAKE AN AMERICAN QUILT * (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82595	Wynne Weaver Dermot Mulroney
26	25	4	TWO IF BY SEA (R)	Warner Home Video 14159	Sandra Bullock Demi Moore
27	24	11	THE BRIDGES OF MADISON COUNTY (PG-13)	Warner Home Video 13772	Clay Aiken Michelle Yeoh
28	33	3	RICHARD III (R)	MGM/UA Home Video 905528	Sir Ian McKellen Annette Bening
29	26	4	BIO-DOME	MGM/UA Home Video 905533	Paulo Shore Stephen Barlet
30	25	2	THE CROSSING GUARD (R)	Miramax Home Entertainment Buena Vista Home Video 7404	Anthony Hopkins Angela Hudson
31	31	22	THE USUAL SUSPECTS (R)	PolyGram Video 800630227	Stephen Baldwin Gabriel Byrne
32	34	2	PRAGMATIC DEAD AND LOVING IT (PG-13)	Columbia TriStar Home Video 80093	Leticia Kainer Mr. Bungle
33	27	11	WAITING TO EXHALE (R)	FoxVideo 8546	Whitney Houston Angela Bassett
34	30	12	HOW AND THEN (PG-13)	New Line Home Video Turner Home Entertainment 3371	Christopher Ricci Demi Moore
35	35	10	TOM AND HUCK (PG)	Walt Disney Home Video Buena Vista Home Video 7761	Justin Tyne Burt Reynolds
36	28	5	HEAVY METAL (R)	Columbia TriStar Home Video 74653	Animated
37	NEW		12 MONKEYS (R)	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Milla Jovovich
38	36	10	WHITE MAN'S BURDEN (R)	MBO Home Video 91289	John Wood John Depp
39	NEW		NIXON (R)	Hollywood Pictures Home Video Buena Vista Home Video 6762	Anthony Hopkins Faye Dunaway
40	39	20	COMPACT (R)	Warner Home Video 14168	Holly Hunter Suzanne Weller

\*ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. \*ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard® Publications.



# ABC, Hasbro and Ferrari Hardware Vid With Tonka

**TALES OF TONKA:** Straight out of the why-didn't-I-think-of-that department comes the ABC Video and Hasbro series Tonka Trucks. Heavily based on vid, generally featuring trucks, cranes, and other big equipment, was all the rage for a while, but the trend has wound down over the past six months.

Just as it appeared that the genre was played out, along came ABC & Hasbro with a new rewrite so simple it's almost brilliant. Tonka Trucks, like other real-life children's video features, features live-action footage of trucks, steamrollers, and so forth—but they're used as the cast of characters in stories, with actors providing the voices.

The first track centers around Scraper, the instant dump truck at the recycling yard, and his adventures with such characters as Mighty Dump Truck, "the gruff and tough foreman of the yard," the stick-up baddy Mighty Loader, and figure-lifting truck Mighty Masher (who speaks with a Schwarzenegger-like Austrian accent).

The first two releases in the series, "Scraper's Biggest Job" and "Scraper & Baby Brother," each \$12.95, will roll into stores Sept. 17 (dealer order date Aug. 14). In the first, Scraper, who dearly wants to help out at the yard, but is charged with the task of his, finds a way to make himself useful. In the second, Scraper learns to appreciate his pesky younger sibling when the tyke gets lost at the construction site. Programs run approximately 30 minutes each.

ABC Video and Hasbro are embarking on a major marketing and promotional campaign to support Tonka Trucks. In conjunction with national children's

network Radio A.A.H.S., the companies have concocted a contest called "Roomful of Toys." Radio A.A.H.S. will hold a call-in contest for toy trucks in the late fall in which listeners can win Tonka Trucks videos. At the end of that period, Radio A.A.H.S. will randomly select one of those winners to receive the grand prize, seven consecutive toy-oriented Hasbro videos.

A broadcast ad campaign kicks off in September, with spots on Nickelodeon, USA Network, ABC affiliates, and other TV outlets. Radio spots will air on Radio A.A.H.S. during November. Hasbro, which is spending more than \$5 million to promote the Tonka name in 1996, plans to place the Tonka Trucks insert in some of its Cool Trucks displays. Print ad purchases materials include 15- and 24-piece counter displays and 48-piece floor displays.

**O.O.H., SCARY:** PolyGram Video aims to take the sting out of the back-to-school experience with the Aug. 6 release of two new titles in its Cinair-produced animated series The Busy World of Richard Scarry.

"Scarry's First Day At School" and "New Friend On The Block," each \$9.95, are the focus of a rebate promotion and contest. Consumers who buy any two titles in the six-video series can receive a \$2 rebate; there is a \$4 rebate with the purchase of three videos. Consumers can also enter a mail-in contest that awards a family pack of PolyGram Video selections including "Paranoid in Hyde Park," "Mr. Bear," "Rebuck Vase Training," "Bananas In Pajamas," "Boys II Men," and NFL's Greatest Ever series. An on-pack sticker will alert consumers to the rebate promotion and contest.



by Moira McCormick

Each video features three seven-minute episodes, linked by a pair of minute-long musical interludes. The TV series "The Bay Watch or Richard Scarry," from which the video line is derived, airs during Nickelodeon's preschool program block, Nick Jr.

**SABAN-ZAI:** Saban Home Entertainment has received the Kids First! endorsement from the Coalition for Quality Children's Media and Award of Excellence recognition for four of its titles: "Mighty Morphin Power Rangers: I'm Dreaming Of A White Ranger" was a Kids First! winner while Film Advisors kudos went to "Sweet Valley High: Dangerous Love," "Masked Rider: Perfect Christmas," and "A Christmas Reason."

Saban's August releases include "Saban's Power Rangers ZZZ: It Came From Angel Grove" and "Sweet Valley High: Kidnaped," both less than \$10 list, and the hourlong "Sweet Valley High: Dangerous," priced to retail.

**KIDBITS:** Capitalizing on the live-action "Adventures Of Pinocchio" from New Line Cinema, Celebrity Home Entertainment's Just for Kids imprint is offering a full-length animated feature, "All

New Adventures Of Pinocchio," for \$14.95... A moving production regarding the Holocaust aimed at preteens is "The Journey Of Bartlett," from Rank Media in New York... A motivational speaker Dan Kapasalis is featured in the teen-oriented video "Attitude Is Everything," aimed at the sports and educational markets. It's available from Video Productions International in Fishers, Ind. ... MGM/UA Family Entertainment will release "All Dogs Go To Heaven 2" Aug. 27. Priced at \$29.98, the video features the voices of Charlie Sheen, Sheena Easton, Ernest Borgnine, and Don DeLaive. In addition, the original "All Dogs" will be available in clamshell packaging for \$14.95 list.

MGM/UA is also set to release two more titles in its Family Treasures collection, "Clash Of The Titans" and "The Adventures Of Robin Hood," each \$14.95. The titles are being pushed via a traveling advertising campaign in Europe magazine.

Paramount Home Video will release "Magic In The Mirror," an original live-action feature from Moonbeam Entertainment, on Aug. 13. Paramount is offering wholesale customers one free copy for every two units purchased... Children's performer Giza Tossing has turned her audiocassette "Sing'n'Stign For Fun!" into a video, available from Heartlung in Glenview, Ill. The \$14.95 tape teaches sign language to kids.

## Billboard

FOR WEEK ENDING JULY 27, 1996

Top Kid Video				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS	
THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE Label, Distributing Label, Catalog Number	1996 Weeks on Chart	1996 Cumulative Copies Shipped
*** No. 1 ***					
1	1	13	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video G252	1970	29,99
2	2	19	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	25,99
3	3	15	BALTO MCA/Universal Home Video/Uni Dist. Corp. 82593	1995	19,98
4	4	17	THE MANY ADVENTURES OF WINNIE THE POOH Walt Disney Home Video/Buena Vista Home Video 7074	1977	29,99
5	5	17	GOOSEBUMPS: THE HAUNTED MASK FoxVideo 9540	1996	14,98
6	6	49	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12,35
7	7	29	THE LANTO BEFORE TIME III MCA/Universal Home Video/Uni Dist. Corp. 82413	1995	19,98
8	8	7	PHANTOM 2040: THE GHOST WHO WALKS Famco Home Entertainment/Icon Home Video 27647	1996	14,98
9	9	21	MARY-KATE & ASHLEY OLSEN: CASE OF SHARK ENCOUNTER Dustan Video/WarnerVision Entertainment 53230-3	1996	12,35
10	10	7	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	29,99
11	13	7	BARNEY'S FUN AND GAMES Barney Home Video/The Lyons Group 00011	1996	14,95
12	NEW	1	OSNEY'S SING ALONG SONGS: TOPSY TURVY Walt Disney Home Video/Buena Vista Home Video 703	1996	12,35
13	12	25	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9,98
14	11	13	WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9,98
15	16	13	BARNEY'S TALENT SHOW Barney Home Video/The Lyons Group 2010	1996	14,95
16	20	205	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 4106	1996	29,99
17	21	21	MARY-KATE & ASHLEY OLSEN: CASE OF THE SPACECRAFT MISSION Dustan Video/WarnerVision Entertainment 53231-3	1996	12,35
18	22	35	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12,35
19	15	11	KIDS FOR CHARITIES Lynx: Studies 602100	1996	14,99
20	19	11	BEAVIS & BUTT-HEAD: FEEL OUR PAIN MTV Music, Television/Sony Music Video 4081-4	1996	14,98
21	14	458	QUMBO Walt Disney Home Video/Buena Vista Home Video 24	1994	29,99
22	RE-ENTRY	1	TIMON & PUMBA: GRUBS ON Walt Disney Home Video/Buena Vista Home Video 6706	1996	14,99
23	18	37	SCHOOLHOUSE ROCK: SKEWANCE ROCK ABC Video/Paramount Home Video 47024	1995	12,35
24	24	27	MORTAL KOMBAT: THE ANIMATED VIDEO New Line Home Video/Turner Home Entertainment 4010	1995	16,98
25	21	185	THE LANTO BEFORE TIME MCA/Universal Home Video/Uni Dist. Corp. 80864	1996	19,98

† If APT certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million in suggested retail for nontheatrical titles, or if APT certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, \$50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard® Communications.

## ONLINE TUTORIALS, GUIDES HIT VIDEO

(Continued from page 29)

then, he adds, "It has showed up a bit." Mass merchants have sold the most copies.

Last winter, Brentwood Home Video released a growth potential throughout the summer and into the fall. "There is more and more interest in the Internet, and as it gathers momentum, [the video] will have a very good run," he says.

Like most of the other special-interest suppliers, Catlin's ultimate goal is to get his company's tapes into mass-market outlets. And he has already achieved that with some of his competitors. Discovering: There's as much, if not more, interest from computer hardware and software retailers as there is from traditional video outlets.

"The older stores absolutely recognize the need for easy-to-understand Internet education, and that is most easily provided by video," Catlin says. Brentwood's agreement with Digital Equipment, a division of Minneapolis-based distributor Navarre, to focus solely on that class of trade.

WinStreet is seeking software outlets via its computer publishing arm Microsoft Press. That supplier's titles include "Getting Started," "Internet, E-Mail, Faxing And More," and

"Tips, Tricks And Shortcuts."

Microsoft Press will concentrate on big retail chains like Best Buy and Borders, according to WinStreet co-founder Tom Jaffe. "And hopefully we'll be in all the large [computer stores] as well. These next few weeks are going to be very telling," he says.

"There's a huge need to get good training on Windows 95. It's like riding a bike. It's a pretty easy program, but there's definitely a learning curve."

Macquarrie says its Windows 95 tutorial on tape, "Windows 95 Without The Headaches," is "magically coated and easy to swallow."

Not everyone deserves that general consumer who is a novice, and the novice doesn't necessarily need a crash course. "We're going into the smaller stores," says Barry Blake, president of Go Games, which is looking at large computer outlets, such as CompUSA, and mass merchants.

Empire Interactive has tempered the expectations of some companies. Macquarrie president Marc Adler says that "Windows 95 Without The Headaches:

Extra Strength" has shipped about 30,000 units, a significantly lower figure than expected. "It's picking up," Adler notes. "But the adoption rate for Windows 95 is extremely slow when we first introduced the tape."

Adler has gotten interest from the Micro Center software chain but not from traditional video outlets. "Blockbuster Entertainment apparently has no desire to do anything with educational tapes," he says. "So we are now targeting mass merchants, gas-station convenience stores, and things like that." The title has been picked up by Krogers supermarkets in some regions and is doing well, he adds.

Bundling videos with computer hardware could also pack a punch. WinStreet has just inked a deal to have its titles packaged with IBM's new line of Aptiva PCs, according to Jaffe, and Go Games is talking with hardware makers about a similar deal.

"We are extremely excited about our potential at retail," Go Games' Blake says. "We are looking at penetration in stores of 300,000 units. And with bundling, we can get a much greater presence than that." MCI recently contacted Macquarrie about ordering several thousand copies for employee training, Adler says. A sale would pack a punch, he says.

Some vendors are considering alternative advertising. "We've had some direct marketers approach us who [are] interested in doing a joint venture with our television," says Brentwood's Catlin. "It would be easy to if we decide to go that route. Right now, we are just considering our options."



# THE FILM SENSATION THAT'S ABOUT TO BECOME A FAMILY SELL-THROUGH HIT!

## flipper



**\$19.98**

Suggested Retail Price

**Street Date:**  
**October 8, 1996**

- ★ **\$3 REBATE OFFER.** Consumers receive \$3 by mail with purchase of *Flipper* and *E.T. The Extra-Terrestrial*. Offer valid 10/2/95-1/2/97.
- ★ Universals \$18 million motion picture hit has become a family film favorite.
- ★ A multi-million dollar ad campaign will deluge consumers. Over 1.5 billion impressions on Network, Cable, Spot TV (top 50 markets), plus a national consumer print campaign will reach the target audience over the holiday season!
- ★ Exciting *Flipper* P.O.P. available to shore up sales. 12, 24 and 48-unit configurations, 30-unit tray or 720, 960-unit pallets available. Plus catchy mobile, one sheet, static clings, and B/W line art coloring sheet.

- ★ Fabulous Islands of the Bahamas Sweepstakes: 10 families of four will win an all-expenses-paid 4 day/3 night vacation. Promotion valid 10/8/95-12/31/95.
- ★ We reeled in the perfect cast - Paul Hogan (*Crocodyl Dundee*) and teen star Elijah Wood (*The War, Radio Flyer*).
- ★ No Pay Per View Prior to December 20, 1996.



**48-UNIT FLOOR MERCHANDISER**  
(Includes one header card)  
Set-Up Dimensions: 43 1/2" H x 42 1/2" W x 12 1/2" D  
Shipping: Carton (10) Dimensions: 25 7/8" L x 10 1/2" W x 10 1/2" H  
Weight: W/Videos: 36 1/2 lbs.  
Weight: W/O Videos: 6 1/2 lbs.  
Set # 424248



**FLIPPER MOBILE**  
18 1/2" x 12" Blower

Color/1 Hour 36 Mins.

Videocassette #82825 (\$198 s.r.p.)  
Spanish Dubbed #82984 (\$198 s.r.p.)  
Laserdisc LTBX #42983 (\$3498 s.r.p.)



## SPAIN'S INDIE COMPILATIONS: A CHART GLUT OR GOOD NEWS?

(Continued from page 1)

European markets. However, independent labels privately suggest that the change came in the sales of multi-discs that were seldom represented among those best sellers.

Nevertheless, compilations in Spain won't go away, and the fact is that, although sales of some indie discs fell last year, coinciding with the overall decline in prerecorded music sales, more compilations are being released in Spain by more labels than ever before.

The musical genre, at least, has been well-served by these ubiquitous anthologies. Spain's dance market, while still small compared to its European neighbors to the north, owes its slow but steady growth to the last several years in large part to TV-advertised, multivolume collections like Max Music's "Max Mix" and Blanco y Negro's "Boloero Mix," both of which combine European dance hits with home-grown techno.

While Spain's pop-rock scene has generally stagnated in the '90s, Barcelona's

appearing on album covers and in ads.

A typical TV campaign might cost \$5 million to sell platinum (130,000) or \$100,000, for which a label would sell a minimum of 30,000 units to break even. Some companies make larger initial investments and often need twice as many labels before they start to see a profit. Max-singles themselves are unprofitable, but serve to promote albums.

Felix Bugot, GM of Blanco y Negro, is frank. "Compilations are feeling enormous competition, the market's exhaustion, and the creative crisis. In the near future, they're condemned to be semi-underground specialized products with limited sales."

Blanco y Negro is one of the leaders of the sector. Its flagship series, "Boloero Mixes," now standing at a dozen titles, continues to sell platinum (130,000 copies) each, and one-off titles, like the recent "DJ Mix" and "Rambo Mix," easily go gold (50,000 units), according to the label. The albums have included tracks from such Spanish dance acts as Cerbe and La Bomba. The company's latest compilation, "Blanco y Negro Mix 3," remixed by Jordi Llaure and Quin Quer, features such Spanish artists as Toni Alguilar, Lucie Beaune, and Latin Thing.

Still, according to Bugot and others in the compilation field, double-platinum was the norm in the past for these heavily marketed discs, released at the rate of about one every three months. So, Bugot's dire appraisal of the near-term prospects for mass-market dance collections is persuasive.

That the compilation market is still tipped in favor of dance is proved by market leader Max Music, whose year-old promotion and distribution deal with Sony for its compilations for North and South America has paid off handsomely for the company, in terms of both profit and profile.

The company has also just opened offices in Germany and signed a distribution deal with edel for Germany.



Switzerland, and Austria.

In Spain, "Biza Mix" and "Magnum T8" have each shipped more than 300,000 units, and all of Max Music's other recent releases, save one, have sold more than 100,000 units, according to the label. Spanish artists on these compilations include Zar, G.E.M., Proyecto Uno, and Rebecca. In fact, sales are up by about 50,000 units compared to the same period last year.

Max Music GM Santiago Rusdiaz says that many of the products on the market are of inferior quality.

"One company launches seven albums with different titles but with almost identical tracking; another identifies its releases as 'mixes' when they're really just song collections," he says. "This kind of thing infuriates consumers, and in the end they return to the veteran labels who they learned to trust."

Rusdiaz points out that it is not so much the quality of the music that functions in Spain, but any type of music that's given the mega-mix treatment, including the more

traditional Spanish styles included on "Rumba Tota" and "Sevillanas Mix." In terms of local product, Max earned nearly as many songs as it acquired in 1995.

Recently, Max Music leaked producer Quique Tejeda from arch rivals Blanco y Negro to sign with the label. Tejeda and José María Castells in their stable. Recording under the "Dream Team" moniker, they're a triple threat hard to beat anywhere.

Burca Bermejo—international manager of Ginger Music, Barcelona's other veteran dance indie—says that Spain's current economic recession is as much to blame for declining sales as it is market saturation. Ginger's strategy is to stay in the same pond as its two larger rivals has been to align itself with the major labels, using its street-level knowledge of the market and its specialized distribution channels to get maxi-singles by international major-label acts into stores and discos. The label also maintains a late Julio Navas schedule of its own compilation titles, featuring such acts as Julieta Navas, David Am, and Alex Castells, who record under a variety of names.

Barcelona-based Divusca has specialized in TV-advertised packages and thematic series since its inception 10 years ago, but the company only entered the dance fray two years ago with the creation of Biza Mix. Now collections like "Terremoto Mix" and "Aquel No Hay Quien Duerna" are direct threats to the genre's mainstays. The company is also developing its own acts, such as techno producer The Immortals, whose label was licensed to Warner Music for the world outside Spain.

### PROMOTION IS CRUCIAL

"Trends now run in the dance world," notes Oriol Orfila of Divusca's international department. "Within a week of release, we know if we have a hit through DJ feedback. One problem is that important hits, especially local product, often appear on more than one label's collection, so promotion becomes even more crucial."

Commenting on the ability of the market to absorb more product, Orfila is adamant: "There is simply no more room."

At Arcade TV, a division of the Arcade Music Co., A&R manager Amador Cifuentes agrees, at least in part. "The dance market has definitely declined," he says, "and it's a critical moment for companies who specialize in it. But for us, dance is just one of a number of areas."

Perhaps Arcade's most gratifying success has been in the dance realm, with its "Night Train," which, Blanco y Negro says, has been featured on a number of compilations. "Night Train" also was released in Spain. "The Return of The Dark Mask" maxi-single, and the new hit 200,000 copies worldwide, according to Arcadia. It has hit the top 10 on the U.K. single chart, the kind of success achieved only by a small number of songs by Spanish acts (most notably Los Bravos' "Black Is Black" and Julio Iglesias' version of "Begin The Beguine").

Despite the multiple challenges of promotional costs and market saturation, the dance compilations continue to lift the Spanish business from its doldrums. The answer is not clear. Some observers in the Spanish music business suggest that, although the popularity of dance discs does help companies to obtain a quick payoff from studio material, the long-term creative and the market. Labels may be less willing to invest in the dance department, but they can obtain a quick payoff from studio material created specifically for compilations.

Nevertheless, majors are increasingly attracted to this niche in the market they previously left to the indies. Both BMG Arista—with its current "Dancing Queen" collection, as well as its new Danceprint imprint—and EMI's Chrysalis—which has been testing the waters with half-dozen of its own compilations, including its latest "Bones Mix"—are beginning to make a mark. For example, "Bones Mix," which features Spanish artists including Xtuition, With-

out Name, Heaven J.J., and Capital, has sold 40,000 copies since it was released in April.

"Dance is the pop music of the year 2000; that is clear," says Carlos Jurado, label manager for the dance division at Chrysalis in Spain. "The majors are entering the [compilation] market because dance is the music of the future. It's very difficult to compete, but it's a question of betting heavily on the product."

## Spain's Max Recognizes Dance Music's Popularity

The compilation albums highlighted below, both two-CD collections released by Barcelona-based Max Music, give a sense of the style and sound of the dance sets that are popular in Spain.

"Biza Mix 95," like several other compilations on the market, takes its name from the Mediterranean resort island where the Euro-dance scene took off in the '80s and where hits are still launched in dance clubs among vacationing young men from throughout Europe.

The burst of trumpets on the opening medley track, "Megamix," instantly gives a Spanish flavor to "Biza Mix 95." But the lure of the album, as with similar compilations, is the skillful blend of the atmospheric, the melodic, and the rhythmically



frantic in songs by Spanish artists and international hitmakers.

"Biza Mix 95" features the following tracks and artists:

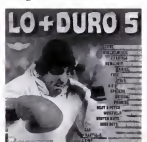
"Megamix," a nine-minute medley: "I Believe," Colvin Rotane  
"Quejido Volar," G.E.M.  
"Over My Shoulder," Tomstone  
"Get It Up," Sensa  
"Keep On Pushing," Bass Bumpers  
"Push The Feeling On," Nightcrawler  
"Your Loving Arms," Mission  
"All I Need," Projecto Uno  
"Shimmy Shake," 740 Boys  
"Fat Boy," Max-A-Mile  
"Burning Up," Taliesin  
"Mishale," Trans-Mission  
"Shorty Dick Man," 20 Fingers  
Featuring Mochito  
"Sunshine Reggae," Tabu  
"Biza Mix 95," medley, radio edit.

Whereas "Biza Mix 95" contains

some appropriately languid, sun-drenched moments, the new Max compilation album "Lo + Duro 5" is a relentless, strobe-lit jam put together by the company's remixing Dream Team of Quique Tejeda, Toni Peret, and José María Castells.

With a cover image that plays off Sylvester Stallone's "Rocky" character, the album opens comically with the sound of a crashing, knock-out punch. "Lo + Duro 5" offers more of a techno feel with sound effects, shouts, and percussive ricocheting through the speakers as songs are stretched, opened up, and reconstructed into infectious creations by the album's remixer.

"Lo + Duro 5" features the following tracks and artists:



"Megamix," an eight-minute medley  
"Doctor Beat," Free!l  
"Tonight," Krisa Featuring Aphelion  
"Now Is The Time," Scott Brown vs. DJ Bab  
"Close To You," Whigfield  
"Baby Don't Cha Leave Me This Way," Royal  
"To Frane," Yoly  
"In My Heart," New Limit  
"Space Man," Spacers  
"More Than A Woman," Trance-A-Mix  
"Lift Up You," 2 Fabiola  
"Hands Of Fate," Winter Mute  
"Sex Bump Twist," Me-Do  
"De Noize," Fraktal-2  
"Can't Stop Raving," Dune  
"Children," Robert Miles  
"Save Your Soul," Good Boys  
"Nunes Sin Ti," Zar  
"Tom El Viento," Vibroman  
"Funky Groove," Beat & Peter  
"Free Your Soul," R.O.D.  
"Disqual," Disqual  
"Como El Viento," Mayday  
Featuring Martina Batiste  
"Running," Promise  
"Burr-Balón," Plastik  
"Megamix," medley, radio edit.

THOM DUFFY

### SATURATED MARKET

Now, home-grown dance acts, launched by exposure on indie compilations, are pegging up everywhere, and some are enjoying unprecedented chart success far beyond the Pyrenees. At the same time, there is keen competition among the companies for the services of the best dance producers to assemble their compilations.

It's ironic, then, that the very market that the Barcelona dance indies helped create and define may be their undoing, saturated as it is now with new competitors: other independents with newly formed dance departments, such as Divusca with its Biza Mix label; larger European indies, such as Arcade Music Co., which has opened offices in Spain; and inevitably, major labels, unable to further ignore this lucrative niche, such as Capitol, which entered the market just over a year ago.

The result is more compilations on the market, lower unit sales per title, and increased promotional costs.

Medley releases are also more common, with compilations work with national radio networks, such as Radio Top 40 and Casden 40 Principales, as well as with regional stations, such as Catalunya's Ràdio FM, which air promo mixes and support singles in return for their logo

# Reviews



THE FLOW  
EDITED BY PAUL VERNA

## POP

**► FRONTS**  
**Ships**  
**PRODUCERS** Dave Allen, Cameron McRae  
**Verdes/Jay 1001**  
Australian alternative rock act follows its successful debut with an album that breaks new creative ground without straying too far from its quirky style. First single is the slow, moody alternative rock track "Sit On My Hands," a departure from the band's breakthrough hit, an acoustic cover of New Order's "Bizarre Love Triangle." Other highlights include the autobiographical "Goodbye Good Guy," the ethereal "What's Wrong With The Air," and the uptempo, tongue-in-cheek "Horrible."

## R & B

**► COLOUR CLUB**  
**In The Flow**  
**PRODUCERS** Bernard Waa, Les Pierce  
**Verdes/Jay 1001**  
Solid production/writing duo of Bernard Waa and Les Pierce takes the slip-sliding style of Les Taylor to deliver a groove-based series of tracks sure to attract young adult devotees. "Anyone," "All That Jazz," and "Save A Little Love" bump uptempo hip-hop jazz rhythms, while "Pearls" soothes with easy midtempo cadence. "Be Yourself" is a classically crafted, chord-progression ballad, while "I Wanna Be With You" yields stately vocal stylings. Also check out the saucy "It's All Good," which skippy-acts the way to an musical round-the-way romp.

## COUNTRY

**JOHNNY RODRIGUEZ**  
**Heart As One**  
**PRODUCERS** Jay Dea, Jerry Kennedy  
**HighNote 8073**  
For his first album in seven years, Johnny Rodriguez returns to the two producers who helped launch his career back in the '70s, when he had six No. 1 singles in two years. He last charted in 1978, but now he's back and in fine form. Rodriguez's formerly boyish voice has toughened somewhat, and sounds more mature. Importantly, producers Roy Dea and Jerry Kennedy have wisely selected material here that's suited not only to the singer's voice, but to his well the Southwest of dance halls, megachurch, and barbershop of radio and outdoor dances. It's obvious, though, that Rodriguez—who pioneered the now standard form of singing in both English and Spanish—sings only in English here.

## JAZZ

**PAUL JACKSON JR.**  
**Swims In Deep**  
**PRODUCERS** various  
**Blue Note 37430**  
Blue Note's iconic guitarist Paul Jackson Jr. swims in diverse waters on a set that features instrumental and vocal collaborations with such jazz favorites as Tom Scott, Earl Klugh, Joe



D GENERATION  
RAY CHARLES

**SPOTLIGHT**  
**SCREAMING TREES**  
**DE 44178**  
**PRODUCER** George Delabala  
Latest album by Seattle rock band fronted by Mark Lanegan is a finely written, passionately performed work punctuated by Benmont Tench's tastefully retro Midwestern work and comes from alternative rock stalwarts Mike McCarty and Chris Goss. Focal track is modern rock "All I Know," often especially compelling moments on a consistently enthralling set include harmony-rich ballad "Look At You," "Revolver" (esque "Make My Mind," acoustic tune "Traveler," and the perceptive, atmospheric "Gospel Plan." Band continues to improve its songcraft, following in the path of alternative rock acts that have broadened their audiences on the sheer strength of their material.

Sample, and George Duke. Project features a wide variety of artists and sometimes drifts out of focus, but Jackson's creativity acts as a unifying force. Contemporary rockers range from "De Boardwalk"—which features Jackson and drummer Harvey Mason in cool-out mode—to the stunner, "n'rk Peak Set 'Short And Sweet,'" which features such guests as George Duke on clavinet, Jeff Lorber on Mini-Mog, Sherif E on percussion, Alphonso Mouzon on drums, and Kevin Tynes on piano and organ.

## VITAL REISSUES \*

**FRENCH FRIED KATIE THOMPSON**  
**Live, Linn, Lat & Leaf**  
**PRODUCER** Henry Kasser  
**Shanachie 5711**  
Alternia-disk savant Richard Thompson, avant-gardist Fred Frith, multi-debuxous fretman Henry Kasser, and percussionist John "Drumbo" French of Captain Beefheart's Magic Band joined forces for this 1987 session, which is highlighted by the slowed, NYC-like melody of "Wings A La Mode," the psychedelic march of "The Sun Darg," the snappy guitar of "The Second Time," and the eerie dirge "A Blind Step Away." Cover material includes (known as live legend) Alphonso Kasser's infectious hit "Hal Sal Q'jan," a version of "Surfin' USA" with a definite Boris Pickett tilt, and a pretty straightforward take on Willie Dixon's "The Sum Time."



D GENERATION  
RAY CHARLES

**SPOTLIGHT**  
**D GENERATION**  
**No Lench**  
**PRODUCER** Ray Charles  
**Columbia 67568**  
After a tumultuous label switch, New York hard-rock unit finally gets its day in the sun. Fans will be delighted to know the episode has not dimmed D Generation's kick. The band continues to revel in uptempo, glam-inspired rock from the Ramones/Stoges bag. Highlights of an album skillfully and transparently produced by Care driver Ric Ocasek include the re-recorded "Frankie," the enticely "Capital Offend-er," the insistent "No Way Out," the "Westerbergian" "Major," and signature tune "Degenerated." Plenty of fodder for modern rock and mainstream rock programmers hangin' for a slice of unadulterated, unpretentious rock 'n' roll.

**RAY CHARLES**  
**Blue Crystal**  
**PRODUCER** Ray Chow  
**Nash Entertainment 86400**  
Contemporary jazz balladist Ray Chow creates understated, synth-shaped new jazz forms joined with occasional funk/slip-hop inflections. Ashford & Simpson guest on the downtempo R&B torch song "Foolie Like Me," which they cover, along with Chevi and Gerald Alston. Magilla Gorrilla, and other larger-than-life animated heroes, Rhino has assembled a four-CD boxed set that will delight in the past, and the future. The delight of those giv- ing— to whom the material is ostensibly targeted—the box comes with a picnic basket, "only for instant portability and destined to be a conversation piece and collector's item. As one would expect from Rhino, the audio restoration is superb, and the package is presented with extensive annotation and eye-catching graphics that make full use of Fred. Barney, and company. A first rate reissue for the whole family.

## VARIOUS ARTISTS

**Hanna-Barbera's Pic-A-Nic Basket Of Cartoon Classics**  
**COMPILATION PRODUCER** Len Cerny  
**Mersey-Berkeley Music 72230**  
To the delight of parents who grew up with the Flintstones, the Jetsons, Yogi Bant, Magilla Gorrilla, and other larger-than-life animated heroes, Rhino has assembled a four-CD boxed set that will delight in the past, and the future. The delight of those giv- ing— to whom the material is ostensibly targeted—the box comes with a picnic basket, "only for instant portability and destined to be a conversation piece and collector's item. As one would expect from Rhino, the audio restoration is superb, and the package is presented with extensive annotation and eye-catching graphics that make full use of Fred. Barney, and company. A first rate reissue for the whole family.



PRIMITIVE RADIO GODS  
CHRIS O'CONNOR

**SPOTLIGHT**  
**PRIMITIVE RADIO GODS**  
**Racket**  
**PRODUCER** Chris O'Connor  
**Columbia 67568**  
Relative unknown Chris O'Connor who took on the name Primitive Radio Gods as a lark—recorded this album on cheap equipment in a friend's garage for less than \$1,000, only to let it explode after its lead single, "Standing Under A Broken Phone Booth With Money In My Hand," was included on the "Cable Guy" soundtrack. Fortunately, there's plenty of substance to back up that hit, with choice cuts like the "Cable Guy"-inspired "Where The Monkey Meets The Man," the stinging "Motherfucker," and the anthemic title track. A one-in-a-million success story, and a great piece of music.

Three. Works," and guest saxophonist Kim Waters' embellishes lazy funk theme "Take Me Home."

## LATIN

**RODY VICTORINO**  
**Sungre Time**  
**PRODUCER** Ray Santos, Luis Quiza, Raul Rodriguez  
**ANJAM 12764**  
Refreshingly stylish salsa package by gruff-tongued, singin' knockout from New York is bolstered by first-string arrangements seasoned with elegant vocal and instrumental improvisations. Best radio hit is the lovelorn "Volver," but album's killer track is the title cut—about an ancient Caribbean Indian tribe—and a poignant narrative about Nuyorican folk titled "Cruela Realidad."

**MR. ROBINSON**  
**Laguardia Nuts**  
**PRODUCER** none listed  
**Shanachie 9427**  
Regional Manhattan-beery label launches inaugural excursion into rock arena with a pungent, mainstream pop-rock effort basking with entrancing entries, such as "Basta Un Rasón," "Te Extraño," and "El Sueño."

## NEW AGE

**► PETER KATER & R. CARLOS NAAM**  
**Impetuous In Concert**  
**PRODUCER** none listed  
**Shaw Nue 510**  
"Impetuous In Concert" takes Peter Kater and R. Carlos Naam fall circle back to the dust of Native, their first collaboration in 1988. With jazz piano, Native American flutes, and voice, the two artists play a richly melodic, quiet, intuitive music. The title may be understated, since it suggests a more, more jazz-oriented

ed sound. While Kater and Naam do improvise, they do so around fused themes and tonalities. The mood of their music is exploratory yet contemplative. Although this is a concert recording, there is no hint of an audience, which perfectly maintains the intimate spaces conceived by Kater and Naam.

## ★ SINGLE CLUB ORCHESTRA

**Single Club Orchestra is Miguel Angel Fierro**  
**August 6962**  
Single Club Orchestra is Miguel Angel Fierro, who sits at that intersection between ambient and techno music where melody and rhythmic drama emerges. In Fierro's designs, there are echoes from the past (Cluster) and resonances of the present (Orbital). He mixes kinetic dance beats with an ever-changing sense of structure that propels the listener through resolutely electronic landscapes. Voices morph from staccato rhythms into celestial choirs, and drum machines transmute techno-fusion percussion into cyber-dervishes. Songs like "Kick-Out Drops" are ever poignant in their resigned heroism.

## CONTEMPORARY CHRISTIAN

**VARIOUS ARTISTS**  
**Worship**  
**PRODUCER** various  
**Star Song 0089**  
Various acts were pressed to find a band in Christian music more deserving of a tribute album than long-reigning rockers. The other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane, MXPX, Jars of Clay, Kevin Smith and Passafium, Steve Nieve, and other collage does not do justice to the band's musical legacy. Many of Christian music's top rock and alternative acts cover Peter's classic hits, with participants including Audio Adrenaline, the Walter Yeggers, Sarah Jane,



# Reviews & Previews



**M.C.S.C. Dream Girl** (12/23)

PRODUCERS: Thomas

WRITERS: M. Aguilar, M. Winick, A. Calmes, L.J.

Romero

PUBLISHER: not listed

**Creative Music 2010** (10 new releases) (CD) vinyl

Top 40 radio programmers are increasingly turning to M.C.S.C. for new music. And twirles like this one. It's just the only time this has passed for this Johnny O'Connell. This freestyle tune was made for nostalgia over fondly. But the truth is that it's a crafty choice. The new Euro-NRG arrangement fits the song extremely well, and there's a recent Latin pop variation to keep purists smiling. Featured singers Steve B. and Chris Allaris are boyishly charming, which will help in drawing urban teens to the fold.

**BY TOM PETTY & THE HEARTBREAKERS** *Wahls*

PRODUCERS: Rick Rubin, Tom Petty, Mike Campbell

WRITER: T. Petty

**Wahls** (12/23) (10 new releases) (CD) vinyl

Writer and publisher's their soundtrack to "Salsa The One" with a mellow rocker that is etched by the singer/songwriter's reliable sharp and clever lyrics. An instantly memorable chorus is polished with folk guitar licks, courtesy of Mike Campbell's ever-ready hand, and punchy backgrounds give the song an overall classic pop flavor. Certainly it will make sense within the context of the movie or album, but there are two notably different recordings of "Wahls" included here, which have slightly different lyrics and musical vibes. The Circus version is the more concise and aggressive of the two, but it'll likely earn the lion's share of radio play.

**BY NATHAN MORRIS** *Whites* (12/23)

PRODUCERS: Jimmy Jam, Terry Lewis

WRITERS: J. Harris, R. Lewis, N. Morris, S. Sals

PUBLISHERS: J. Harris, R. Lewis, N. Morris, S. Sals

**Whites** (12/23) (10 new releases) (CD) vinyl

Overseer of Boyz II Men steps out onto the stage as a stylish shuffler from the group's trademark "Kissin'." The job of this album is to let that shine through. A predictable, heart-wrenching ballad. Instead, Morris throws down a deliciously soulful and sleek mid-tempo funk groove that is played by portions of "For What It's Worth" by Stephen Stills—no to mention harmonic chimes that trigger memories of "Chestnut" by the Association. The funk on the cake is some truly acoustic guitar picking and a chorus that trifurcates merge elements of classic R&B and funk.

Refreshing as a cool breeze, this single could prove to be the surprise smash of the season.

**BY FREddie** *Sit On My Hands* (12/23)

PRODUCERS: Boon Lee, James D. Allen, David M. Allen

WRITERS: H. Harty, H. Harty, H. Harty

**Sit On My Hands** (12/23) (10 new releases) (CD) vinyl

Are we looking at a pop breakthrough similar to that of Everything But The Girl?

Probably. It certainly is easy to compare the two acts, given the experimental yet wholly accessible industrial grooves added to the already strong pop sensibility.

The combination of unusual keyboard lines with low and thick beats is a great contrast to the more concise melodic and melodic vocal.

As any bet for rock radio, it's time for popsters to make a little magic and put this one on the air.

**THE PUPPETS** *How to Play* (12/23)

PRODUCERS: Clinton L. Sims, Carlos M. Hall

WRITER: not listed

**How to Play** (12/23) (10 new releases) (CD) vinyl

Remember that old kiddie dance? Well, it has been updated as a boogie-dance jam by an adorable, adorable timeless pop duo.

The act and its producers, Calvin and Carlton Mills, deserve applause for not getting in the obvious temptation to do a slow, slow dance.

Thermal exercise. Kids will dig this, as will crossover radio programmers in search of something cute and novel.

known for delivering. The wedding steel guitar underscores the euphoric joy in his voice on this fine song about trying to hang onto a relationship during tough times. The song and performance are wonderfully country to the core and will stand great on radio.

**BY SAMMY KERSHAW** *Wishes* (12/23)

PRODUCERS: K. Kershaw, M.D. Seidman

PUBLISHERS: J. Harris, R. Lewis, N. Morris, S. Sals

**Wishes** (12/23) (10 new releases) (CD) vinyl

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

Who would have thought a song with such a title could be so appealing? This is a time blend of cute and country.

**RHYTHM 564** When Did You Love Go (12/23)

PRODUCER: not listed

WRITER: not listed

**When Did You Love Go** (12/23) (10 new releases) (CD) vinyl

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.

Do the love song for more or less of it.





**FAX YOUR AD  
212-536-5055**

REVERSE ADVERTISEMENTS: \$20.00  
POSITION WANTED: \$75.00 PER COLUMN INCH  
BOX NUMBER: \$22.50/RADIO HELP WANTED: \$65.00 PER INCH  
CLASSIFIED ADVERTISING IS NON-COMMISSIONABLE  
**CALL TOLL FREE: 1-800-223-7524**

**Real Estate To The Stars**  
**\$74.00 per inch**  
**ALL MAJOR CREDIT CARDS ACCEPTED**

## SERVICES



**CD  
MANUFACTURING**  
Cassette Duplication • Grammer, Duplex  
Printing • Digital Editing & Mastering

**ESP**

**EASTERN STANDARD PRODUCTIONS, INC.**  
17 CHATELAIN DRIVE, SUITE 10, WEST  
FIELD, MA 01095  
(714) 881-7857 • FAX (714) 881-7722

**1-800-527-9225**





# REAL ESTATE TO THE STARS

**Rate \$74**  
**1 inch by 1 column**  
**Susan Mazo**  
**(800) 223-7524 • (212) 536-5173**

## WOODSTOCK, NY

**HOUSE WITH POND ON 7.7 ACRES**  
**STREAM, MOUNTAIN VIEWS, SMALL 2ND BLDG.**  
**2 STORY LR, 2 STORY NORTH - LIGHT WINDOW,**  
**2 STORY STONE FIREPLACE - WALK TO VILLAGE**  
**YET TOTALLY SECLUDED - CALL TOBY, VILLAGE GREEN REALTY**  
**914-679-2255 \$295,000**

**Residential - Bayport, South Shore, Long Island, Waterford - Neo-Conic Custom Built 13,800 Sq. Ft. Bay Front Home indoor and outdoor Pools, Pool House, Dock, Boat Lift and Many Extras.**  
**Brian A. Ammer (516) 447-2377**  
**Own Owners FINANCIAL TO QUALIFIED BUYERS**

**WOODSTOCK NEW YORK**  
**GRACIOUS, SPRAWLING 3-BEDROOM, 2-BATH, 16' BEAMED CEILING, 40' GREAT ROOM, STONE FIREPLACE, SEPARATE LIQ. STUDIO & GARAGE, IN-GROUND HEATED POOL, PATIOS, PORCHES, FENCED & LANDSCAPED, 1.5 ACRES. PRESTINE CONDT. GARDENS THROUGHOUT.**  
**\$310,000 914-679-6818**

## COMMERCIAL SPACE

**Commercial - Shinnecock Centrl., Southampton, Long Island, Waterford - 29 Unit Resort Complex Located On The Shinnecock Canal. Office, Pool House, Beach Front, Parking, Great Opportunity.**  
**Brian A. Ammer (516) 447-2377**  
**Own Owners FINANCIAL TO QUALIFIED BUYERS**

## COMPUTER SYSTEMS & SERVICES

**YOUNG SYSTEMS LIMITED**  
**COMPUTER SYSTEMS FOR THE MUSIC & RECORD INDUSTRY**  
**770-449-0338**  
**MORE THAN 10 YEARS OF EXPERIENCE**  
**770-640-9723 FAX**

**Muscleware**  
**1140 Route 1, Suite 100, Rahway, NJ 07065 (also in Europe)**  
**Toll Free 1-800-232-4705**  
**302-779-1310**  
**E-mail: muscleware@compuserve.com**  
**http://www.muscleware.com**

**RecordTrak**  
**Inventory Management For Record Stores**  
**800-942-3008**  
**Fax: 101-368-3541**  
**http://www.recordtrak.com**

## FIXTURES

**LIFT**  
**Fixtures For Sale!**  
**Contact**  
**CHRIS KIMBALL**  
**(415) 257-5231**

## BOOKS/PUBLICATIONS

**FREE DJ & NIGHTCLUB CATALOG**  
**100 Pages of new music, lighting & video gear. Discount prices! All major brands!**  
**Call Today: 1-800-945-5000**  
**PRO SOUND SYSTEMS**  
**STAGE LIGHTING™**

## APPAREL

**LICENSED MUSIC APPAREL**  
**"OVER 100 ARTISTS"**  
**CALL FOR CATALOG**  
**DEALERS ONLY**  
**1 800 328 0308**

## BUSINESS OPPORTUNITIES

**GUERRILLA PUBLICIST**  
**Aggressive, growing San Francisco-based ad and public relations firm. Alternative, hip, meg, rock and Latin Jazz music in television, print, radio, outdoor, internet, event oriented, creative driven, noncorporate and revolutionary. Reply now.**  
**San Francisco, CA 94110**  
**San 415 786 6638**  
**no 415**

## INVESTORS WANTED

**SONG LYRICS**  
**Over 50 Titles**  
**LOVE SONGS, COUNTRY, POP**  
**PRE-PROD PUBLISHING DISCOUNT AVAILABLE**  
**GREAT TAX SHELTER**  
**Investors or Partners Wanted**  
**Showtime Productions Inc.**  
**1 800 287-5058**

# update

## GOOD WORKS

**REBUILDING FROM THE ASHES:** Radio station WLIR-AM New York has joined the Baptist Minister's Conference of Greater New York and vicinity to raise money for Black churches that have been burned across the country. More than 80% of the churches are of Baptist affiliation. WLIR has begun airing announcements reminding listeners of the church's role as the "lifeline of the African-American community." Additionally, New York's Baptist churches are sponsoring Restoration Fund days on Sunday (21) and Sept. 29. A celebrity fund-raising event is also planned. The station is soliciting help from political leaders, sports leaders, and the business community. Contributions can be sent to WLIR Church Restoration Fund, WLIR, P.O. Box 1701, Murray Hill Station, New York, N.Y. 10156. Contact: Rachelle Schlosser at 212-643-8056.

**BATTILING LUPUS:** Bobby Hatfield of the Righteous Brothers will host his fifth annual charity golf classic Sept. 9 at

the Los Coyotes country club in Buena Park, Calif., to benefit the Southern California Lupus Foundation. Hatfield's wife, Linda, suffers from lupus, a chronic, debilitating disease that attacks primarily women in their child-bearing years. Its cause is unknown, and there is no cure. The entry fee for this year's event is \$800, which includes continental breakfast, green fees, golf cart, on-course refreshments, lunch, photography, tee prizes, awards dinner, and a dinner-dance featuring Greg Toppo & the Bud Boppers. Tickets for the dinner-dance only are \$50. Contact: Kerryin Coffman at 714-853-2121.

**MART FIGHTS ALS:** The Los Turner & ALS Foundation will present its 10th annual Mammoth Music & Record Mart in Skokie, Ill. Sept. 28-Oct. 6 to combat amyotrophic lateral sclerosis, better known as Lou Gehrig's disease. The mart will offer more than 400,000 musical and electronic items donated for sale. The foundation, formed in 1977, supports

understanding, research, and treatment of the disease and is affiliated with Northwestern University Medical School. For more information, call the Music Mart hotline at 847-674-MAKET. Contact: Liz Malkin, Julie Meyer, or Janie Goldberg-Dicks at 312-751-5528/55285544.

**A LIBRARY OF CDS:** For the second year, 12 libraries across the country that serve large Hispanic communities have been selected as the 1996 recipients of Latin music collections through Musica Para Todos, a Latin music education program founded by Columbia House Club Musica Latina in conjunction with National REFORMA, an organization that promotes library services to the Spanish-speaking population. Each library will receive a CD player containing 100 CDs that reflect a diverse range of Latin music. With this year's program, a total of 24 libraries have been recipients. Contact: Irene Palen at 212-730-7250.

## LIFELINES

of AristoMedia.

**MARRIAGES**  
**Kathy Sparrier to Brian F. McGinnis:** June 15 in Los Angeles. Bride is COO of perfume.

**Brian C. Hill to Mary A. Sarant:** June 29 in Nashville. Groom is an agent with a Progressive Global Agency.

**Al Tarig to Martha Diaz:** July 11 in New York. Groom is a Correct Records recording artist.

**DEATHS**  
**Charles DeForest:** 72, of cancer July 6 in Penn Yan, N.Y. Songwriter DeForest was a popular performer in New York nightclubs and piano bars for the past four decades. His songs have been recorded by Tony Bennett, George Shearing, Blossom Dearie, and Sylvia Syms, among others. He released three albums and composed lyrics and music for a short feature film and the score to the musical "Prizes." He has received awards from the Manhattan Association of Cabarets and the Mabel Mercer Foundation.

**BIRTHS**  
**Twins, Charles Tyler and William Michael, to Steve and Wendy Tipton:** May 17 in Tarzana, Calif. Father is senior VP of promotion for Reprise Records.

**Girl, Keysetta Blueadaghyam, to Joel and Cameron "Big" Gipp:** June 30 in Atlanta. Mother is an EMI recording artist. Father is a member of the Googie Mob.

**Boy, Bryce Alan, to Craig and Denise Baun:** July 11 in Nashville. Father is VP

## DEANA CARTER

(Continued from page 30)

gun—even if it doesn't go top 10—you've got to get radio's attention, get the audience's attention, or else."

Catino says he counted 29 new single releases scheduled for July 15-28. "So," he says, "for a new artist you've got to come with something pretty powerful. 'Strawberry Wine' is that. It's a ballad, but the song is absolutely there."

Levy adds that Carter was instrumental in the album's packaging. "She's very creative," says Levy. "She really did the creative direction for the jewel box. She envisioned a 3D jewel box, so that when you turn it, the image moves. The technical term for it is multi-angled, and this is the first time it's been used on a country album. We'll do a limited edition of *BLUAY* of those, available to all retail on a limited basis."

Carter is managed by Left Bank. She is booked by Creative Artists Agency and is published by EMI Princeton Street Music/ASCAP.

## CALENDAR

*A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway New York, N.Y. 10046.*

**JULY**  
**July 21-27, Berkshire in L.A.,** presented by Berklee College of Music, Clarnet McKenna College, Los Angeles. 815-505-5938

**AUGUST**  
**Aug. 12, 13, Marriott Team Challenge Cup,** Gen Oaks Club, Old Westbury, N.Y. 212-868-9517.  
**Aug. 29, Miami Legends Ball in Benefit** for the Celia Amalia, Omni hotel, Atlanta. 404-373-6830.

**Aug. 29-Sept. 1, Minnesota Black Music Expo And Awards,** Hyatt Regency, Minneapolis. 312-

tion. He is survived by a brother.

**Lou Gottlieb:** 72, July 11 in Sebastopol, Calif. According to The Press Democrat in Santa Rosa, Calif., Gottlieb died of internal bleeding related to cancer.

Gottlieb was the bass player, arranger, and main source of comic repertoire for folk groups the Limelights, which recorded mainly for G.N.P. Crescendo in the '60s. Gottlieb, who earned a doctorate in musicology from the University of California at Berkeley in 1958, left the Limelights in the early '60s but resurfaced with the group at reunions in the '70s. He is survived by his wife, a daughter, two sons, and four grandchildren.

**Jonathan Melvin:** 34, of an apparent overdose July 12 in New York. He was a keyboardist and percussionist touring with Smashing Pumpkins. Survivors include his wife, his father, Michael, who is a former chairman of the National Academy of Recording Arts and Sciences and has served with several MusicCares programs; and his sister Wendy, of the duo Wendy & Lisa, formerly with Prince & the New Power Generation.

768-8786

## SEPTEMBER

**Sept. 5-7, Billboard/Airplay/Mentor Radio Seminar And Awards.** New York Sheraton, New York. 212-536-5092.

**Sept. 11, LAWIN Music Resources Market-** place, presented by Los Angeles Women in Music, Olympic Coliseum Banquet and Conference Center, Los Angeles. 213-743-6400.

**Sept. 11, Hollywood Meets DART: The Direct** Response Television Conference For Entertainment Marketers, presented by Infantly Direct and Williams Television Unit, Universal Sheraton, Santa Monica. 404-300-371-5706.  
**Sept. 20-22, Women In Music Business Asia,** Eastern Regional Conference, Holiday Inn Crown Plaza, Nashville. 619-416-0935.



# No. 1 WKTU Puts Spring In Steps Of New Yorkers Of All Ages

■ BY CHUCK TAYLOR

**NEW YORK**—While Evergreen Media is arguably one of the radio industry's most substantial players, president/COO

Jim de Castro says that of the group's 39 stations, WKTU New York is the first to have scored a No. 1 rating in all major demographics.

The top 40/dance outlet, which launched in February, scored a 6.1 share to lead the market with listeners 12-plus in the new spring Arbitron book. It also cleaned up in the top-rated station 25-54 and 18-34. To top that, its 2.547 million came backs: WKTU's most lis-

tened-to station in the nation.

"It's like winning the NBA championship or the Super Bowl," de Castro says. "There was a big rhythm hole in this marketplace. I think we really read New York and delivered a product that was uptempo and fun. We gave New York what it wants."

De Castro hands a lot of credit to the team that created the station's persona: programming consultants Steve Rivers and Guy Zapoleon, air personalities and staff, and a brain trust from record labels. He also offers high praise to DJ Frankie Blue, picked from the director

of programming position at video outlet the Hot, and music director Andy Shane, brought in from croonstation top 40/modern WHTZ (2100), where he held the same title.

"I think the key to Frankie and Andy is that they know the streets of New York. They understand music, and they're not afraid to play some contemporary music," de Castro

says. "From top to bottom, this place has the greatest vibe in the world," Shane says. "From Jimmy de Castro to Frankie Blue, everything here is positive and upbeat. There is never any negativity in this building."

"Frankie has done a remarkable job with every aspect of the station," adds Zapoleon. "He is driving that station. He knows all the elements it takes to win."

"We tried to hit the bull's-eye, and we accomplished it," says Blue, a first-time PD. "It's all good work habits and teamwork. We enjoyed the journey to the top, but it was [an] innocent climb. We were a baby radio station taking baby steps, and it happened so fast. Now we have to reinvent ourselves and focus on where to go from here to stay at No. 1."

Zapoleon agrees. "Now that the report card is out, and it's official that WKTU has done the impossible, the hornets will wake up and will be buzzing angrily around WKTU. Now is when it's going to get really tough."

Even so, according to the Arbitron book, no station took a dive as a direct result of WKTU's ascension. 2100—which is evolving away from top 40/modern to mainstream—continued the erosion it has seen over the past year; AC WFLJ maintained its winter share; and hip-hop WQHT (Hot 97), last quarter's top-ranked station (with soft AC WLTV), upped its share for a solid second-place rank 12-plus. Hot AC WWSX (Mix 105) took the biggest hit, falling from a 2.1 share to 2.4.

"We really just about a bullet straight through the market and took a little bit

from each station," Shane maintains. "Nobody got killed, nobody's going to change big time—it's just a little bit down the middle."

Asks de Castro, "I really don't believe we have a head-on competitor. Our competitor is complacency or ourselves. Psychographically speaking, we're not going after African-Americans or

Hispanics, so I think we've really taken listeners from a lot of stations: from the younger end of WPLJ, the disenfranchised listener from 2100, and a lot of secondary listening from other stations."

Blue suggests that the station garnered a lot of its audience from people who had stopped listening to radio. "It's like a fresh start for them. They may have spent only a few minutes or hours a week with the radio," he says. "Now, all of a sudden, there's something they're excited about, so the radio became more popular to them. We've created a whole new audience."

Blue also acknowledges that a portion of "the best of New York" plays to the suburbs. "They're now filled with cool people, and they like rhythm," he says. "They were the people who lived in the city, while the people who lived in the near suburbs have moved further out in

the suburbs. The suburbs are full of 'her' people."

Blue adds that part of the station's appeal on both sides of the Hudson is uptempo and front- and center personalities in most day-parts, including top 40 veterans, such as p.m. driver Bill Lee and night jock Hollywood Hamilton, and the lower-key Efran Silfuen-

tes and late-nighter Diane Pryor.

RuPaul, who anchors mornings with Seduction's Michelle Visage and market vet Freddie Colon, "lives the lifestyle of WKTU," Blue says. "We're an upbeat, energetic, fun radio station, and that's what he is, and he portrays that. He's a guy who had no radio experience, but he's top five in the market and No. 2 15-49 behind Howard Stern. So we have the king of media and the queen of media in New York."

Adds Zapoleon, "There was no happy radio station. We wanted to be that. We began with a pop/rhythm radio station and layered on fun promotions, fun morning show, and fun production elements. That was the mission."

Of course, the question on most minds is whether WKTU can hold onto the market's devotion with its multitude of

(Continued on next page)

## WKTU SCORES IN ARBITRON

(Continued from p. 6)

ington, D.C., moved to mainstream top 40, giving that market its first taste of such artists as La Bouche and Real McCoy.

Despite early criticism that WKTU was too gold-baited to be hip, "the beat of the city" was apparently just the different drummer that New Yorkers wanted to hear.

"Everybody in New York was crying for this and knew it was a hole [in the market], but everybody in radio was saying, 'No, this won't work,'" says radio consultant Guy Zapoleon, who was integral in researching the market for WKTU's send-off. "It's a flawless product. This is just beyond my wildest dreams."

Elsewhere in the New York market, top 40/rhythm WQHT (Hot 97), which was tied for first in the 12-plus demo last quarter, stood strong at No. 2 in the spring ratings, surging from a 5.4 share to 5.4-12-plus. Former ratings co-leader soft AC WLTV was No. 3 overall, while oldies WBSZ-FM and urban WRKS (Kiss) rounded out the top five. No. 6 NIT WOR saw the largest share increase, up 2.8-3.8, while Spanish WWSQ, close to No. 1 a little more than a year ago, took the market's hardest

fall, 4.4-3.6, to No. 8 overall.

The Los Angeles radio market saw little discernable drama as Spanish KLTVE maintained its lead with a 7.2 share, followed by top 40/rhythm KPWR (Power 106); R&B KKRZ (The Beat), whose 4.2-5.0 share was L.A.'s biggest gain; N/T KP1; and oldies KTHH. The market's biggest dips came from AC KOST, which moved from No. 5 to No. 10 (3.8-3.3), and KROQ, one of the nation's premier modern rock stations, down from No. 6 to No. 9 (3.8-3.3).

In Chicago, WGN held onto the top spot 12-plus with a 6.1 share. Frequent ratings leader WGCI-FM was runner-up, with a 5.8 share, down from 6.1. AC WLIT followed, and then came R&B adult WVAZ and oldies WJMK. Again, there were few significant share surges or collapses. The greatest gainer was NIT WLS, up 3.5-3.7 for a finish at No. 7, while WAIT, an adult standards outlet, trickled down 3.3-2.1 to No. 19 in the market.

For complete Arbitron spring ratings for these and other markets, see page 92. Details on other markets will appear in the Programming section in the coming weeks.

**First It Was...**

**Followed by...**

Billboard & Airplay Monitor  
1996 Nomination for  
"Local Air Personality of the Year"  
(WRCK/Chicago)

**Now it's...**

Lou Brutus, host of SW's new weekly active rock show

**hardDrive**

What's Next... Homecoming Queen?

SW

## Adult Contemporary

#	Wk.	Wk.	Wk.	TITLE	ARTIST
				ALBUM & NUMBER (DISTRIBUTING LABEL)	
	1	1	22	BECAUSE YOU LOVED ME <small>REMYX 12"</small>	◆ CELINE DION <small>(1P remix of "The Power of Love")</small>
(2)	2	2	6	CHANGE THE WORLD	◆ ERIC CLAPTON
(3)	3	3	13	GIVE ME ONE REASON <small>(1P remix of "Give Me One Reason")</small>	◆ TRACY CHAPMAN
4	6	6	20	INSENSITIVE	◆ JANN ARDEN
5	4	5	26	NOBODY KNOWS	◆ THE TONY RICH PROJECT
6	5	4	19	ALWAYS BE MY BABY <small>(1P remix of "Always Be My Baby")</small>	◆ MARIAH CAREY
(7)	8	13	5	WHERE DO WE GO FROM HERE	◆ VANESSA WILLIAMS
(8)	7	7	16	REACH	◆ GLORIA ESTEFAN
(9)	12	22	4	FOREVER <small>(1P remix of "Forever")</small>	◆ MARIAH CAREY
10	9	10	7	ONE BY ONE	◆ SEAL
11	10	8	34	DON'T CRY <small>(1P remix of "I Wanna Be Good")</small>	◆ TAKE THAT
12	11	11	51	BACK FOR GOOD	◆ MICHAEL ENGLISH
(13)	14	18	9	YOUR LOVE AMAZES ME	◆ TONI BRAXTON
(14)	13	9	12	LET IT FLOW	◆ ELTON JOHN
15	15	16	41	BLESSED <small>(1P remix of "Blessed")</small>	◆ LONDON RICHIE
16	17	17	18	DON'T WANNA LOVE YOU <small>(1P remix of "Don't Wanna Love You")</small>	◆ SOPHIE B. HAWKINS
17	20	20	62	AS I LAY ME DOWN	◆ WHITNEY HOUSTON & CECI WATSON
18	16	15	10	COUNT ON ME	◆ ROD STEWART
19	19	19	27	SO FAR AWAY <small>(1P remix of "So Far Away")</small>	◆ ALL-4-ONE
(20)	23	26	4	SOMEbody	◆ SORAYA
21	21	21	80	SUDDENLY <small>(1P remix of "Suddenly")</small>	◆ GIN BLOSSOMS
22	22	24	6	FOLLOW YOU DOWN	◆ GEORGE MICHAEL
23	18	12	12	FAST LOVE	◆ HOOTIE & THE BLOWFIELD
(24)	25	25	1	OLD MAN & ME (WHEN I GET TO HEAVEN)	◆

## Adult Top 40

				*** NO. 1 ***		
(1)	1	1	17	GIVE ME ONE REASON <small>W. G. 1982</small>	◆ TRACY CHAPMAN <small>W. G. 1982</small>	
(2)	3	3	6	CHANGE THE WORLD <small>W. G. 1982</small>	◆ ERIC CLAPTON	
3	2	2	22	BECAUSE YOU LOVED ME <small>501 1977 19927</small>	◆ CELINE DION	
(4)	5	8	10	YOU LEARN <small>W. G. 1982</small>	◆ ALANIS MORISSETTE	
5	4	4	21	FOLLOW YOU DOWN <small>W. G. 1982</small>	◆ GIN BLOSSOMS	
6	8	10	28	INSENSITIVE <small>W. G. 1982</small>	◆ JANN ARDEN	
7	5	5	21	IRONIC <small>W. G. 1982</small>	◆ ALANIS MORISSETTE	
8	9	11	26	NOBODY KNOWS <small>W. G. 1982</small>	◆ THE TONY RICH PROJECT	
9	6	6	32	WONDER <small>W. G. 1982</small>	◆ NATALIE MERCHANT	
(10)	15	16	9	JEALOUSY <small>W. G. 1982</small>	◆ NATALIE MERCHANT	
11	10	9	20	ALWAYS BE MY BABY <small>W. G. 1982</small>	◆ MARIAH CAREY	
(12)	17	21	9	WHY SHALL I SAVE YOUR SOUL <small>ATLANTA 1971</small>	◆ JEWELL	
13	12	13	42	THE NAME <small>W. G. 1982</small>	◆ GOG GOO DOLLS	
14	11	7	15	OUR MAN I ME (WHEN I GET TO HEAVEN) <small>W. G. 1982</small>	◆ HOOTIE & THE BLOWFISH	
15	13	12	50	RUN AROUND <small>W. G. 1982</small>	◆ BLUES TRAVELER	
16	14	14	24	CLOSER TO FREE <small>W. G. 1982</small>	◆ BODEANS	
				*** AIRPOWER ***		
(17)	21	28	5	I LOVE YOU ALWAYS FOREVER <small>W. G. 1982</small>	◆ DONNA LEWIS	
18	16	15	50	ROLL TO ME <small>W. G. 1982</small>	◆ DEL AMITRI	
19	16	18	19	EVERYTHING FALLS APART <small>W. G. 1982</small>	◆ DOGS EYE	
20	22	22	25	THE WORLD I KNOW <small>W. G. 1982</small>	◆ COLLECTIVE SOUL	
(21)	19	20	12	YOU STILL TOUCH ME <small>W. G. 1982</small>	◆ STING	
22	20	23	8	KILLING ME SOFTLY <small>W. G. 1982</small>	◆ FUGEES	
23	23	26	10	CHILDREN <small>W. G. 1982</small>	◆ ROBERT MILES	
24	25	32	4	FOREVER <small>W. G. 1982</small>	◆ MARIAH CAREY	
(25)	31	—	2	TURNER'S TOWN <small>W. G. 1982</small>	◆ HOOTIE & THE BLOWFISH	

## Radio

## PROGRAMMING

**NO. 1 WKTU PUTS A SPRING IN STEPS OF NEW YORKERS OF ALL AGES**

(Continued from preceding page)

gold in rotation. For the week ending July 7, while La Bouche, Celine Dion, Los Del Rio, and the Tony Rich Project held down the station playlist's top spots, 23 of its top 40 songs ranged from 1 to 20 years old, including "Fascinated" by Company B, "Strike It Up" by Black Box, and "Silent Morning" by Noel. Donna Summer has three titles among WKUT's top 40.

"When you choose to do a launch, you want to build a cume and stay as familiar as possible, so we went gold-based," Blue says. "That's part of success and strategy, and that's what's making us No. 1: the ability to appeal to a mass-appeal audience."

Blaue says the biggest compliment he has received came from a mother who said that WKTU is her favorite station because it plays "I Will Survive" and "Ring My Bell." Her daughter then said it was her favorite station because of "Be My Lover" and "Macarena."

"It just goes back to being mass-appeal and hoping that every song you play and everything you do is not just entertain-

ing a niche, but reaching all," says Blue. "A lot of our music position is being familiar, and we base it on past records that test really well and never died in the city. This market has always freaked me out over how the classics are supported. France Joli and Alisha have songs that are like anthems in some of these pockets. These are 20-year-old records."

Even so, the team acknowledges that evolution is key to holding onto WKUT's lead. "I haven't been in New York in three or four weeks, and I'm hearing a lot of the same music," de Castro says. "Everybody in an athletic facility or hair salon is probably tired of hearing 'Macarena' or La Bouche, even though they're smash hits. I think we will evolve gradually, but we'll always have a presence of the significant recurrent and popular rhythm-based music that has made New York."

Blue adds that continued success depends on the total packaging of the station. "It's the music presentation, promotion presentation, and the air personalities. If you do entertaining pro-

gramming and make it listener-friendly you can't lose."

In addition, he stresses that station signature songs, such as "Your Loving Arms" by Billie Ray Martin, while new, are indeed current in New York where they weren't played upon national release. "They might have been worked by the label a year ago or have been a club hit a year and a half ago, but to 2.5 million listeners, these are brand new records."

Shane says he's not worried about running out of fresh product for New York, whether it's new music or songs that have succeeded in other markets. "It's what we call our secret arsenal. I burn something out, we have the next set of classic songs ready. It's more of a song-driven format. The hits are there," he says. "You can't go wrong in New York with dance music. It has always been there, and people crave it."

Assistance in preparing this article was provided by Airplay Monitor editor Sean Ross.

## SPRING '96 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.  
Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without  
the prior written permission of Arbitron.

Call	Format	Su	Sa	Sp	We	Th	Fr	Sa	Sp	Wk	Call	Format	Su	Sa	Sp	We	Th	Fr	Sa	Sp	Wk	Call	Format	Su	Sa	Sp	We	Th	Fr	Sa	Sp	Wk	
<b>NEW YORK—(1)</b>											<b>SAN DIEGO—(15)</b>											<b>RIVERSIDE, CALIF.—(27)</b>											
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11	WABC	top 40	22	24	19	19	14	67	50	50	50
WABC	top 40	22	24	19	19	14	67	50	50	50	WABC	classic rock	23	25	20	13	11	11	11	11	11	11											





# WKUT Staffers Dance The Night Away; BIA Publishes Figures On Consolidation

**W**KUT, WKUT, WKUT: That was just in case you missed out on the legion of exposure that Evergreen's New York Top 40 dance outlet is receiving following its historic hop on No. 1 in the latest Arbitron survey. You can pick up the facts from stories on pages 6 and 91 of this issue.

What you won't read there, however, is just how spirited this radio team is. I had the pleasure of joining station staff and clients aboard a celebratory boat cruise around New York Bay July 11 and couldn't help but revel in the harmony shared by corporate execs, on-air staff, and interns alike. One doesn't traditionally associate the term "COO" with "Frickin'", but Jim De Castro, also Evergreen's president, was throwing it over on the dancefloor with the rest of his jubilant staff. In an industry in which we all get caught up in numbers—whether ratings shares, dollar signs, or who's beating whom with what—it was rejuvenating to simply let the music lead the way for a few hours. Congrats to all involved.

But back to business: In a new report, BIA Publications reveals that at the beginning of the year, rapid consolidation has resulted in 127 fewer radio station owners. In 1995, the top 50 owners operated 876 stations, with revenues of \$4.5 billion. Today the top 50 hold 1,121 stations, garnering more than \$5 billion.

In support of such statistics, Citadel Communications has announced the purchase of the 18-station Chesapeake River Broadcasting, giving Citadel 55 outlets. Unlike other group transactions you've been reading about with high-profile companies, such as Disney, Infinity, and Clear Channel, these companies focus on medium and small markets in the Midwest and West, including Albuquerque, N.M.; Salt Lake City; Reno, Nev.; Spokane, Wash.; and Colorado Springs, Colo. Citadel president Larry Wilson says the merger links "two groups with identical operating philosophies and dominant positions" in their markets. Describes president

Ed Hardy continues in that capacity and will join Citadel management. No price was disclosed. Meanwhile, Citadel's Albuquerque GM Bob Proffitt adds those duties at KASY.

And speaking of the industry's love



by Chuck Taylor

for numbers, the Radio Advertising Bureau reports that May is the 45th consecutive month of industry revenue gains. Combined national and local advertising revenue increased 6% over the same period in '95. Year-to-date gains are 6% over the first five months of last year. Why such consistent success, you ask? More than 210 million people—or 86% of the population—tune into radio each week, according to the latest RADAR report. Not even the Arch Deluxe brings that many patrons to McDonald's in a week.

## FORMATS: SO WHO'S THIS LA BOUCHE?

Oldies WXXR (Xtra 104) Washington, D.C., flips to mainstream top 40 as Z104, giving the market its first dance-oriented pop outlet in nearly five years, after the defection of former mainstays WAVA (to religious) and WRQQ (to hot AC). PD Ron Ross will stay in some capacity, but a new PD will be hired. In its first hour, the Bonneville station collected 2.4 Unimilited, Gabrielle, Aaliyah, Morrisette, Los Del Rio, Collective Soul, Nikki French, Real McCoy, Fun Factory, UB40, La Bouche, Fugees, Toad The Wet Sprocket, Boyz II Men, and Celine Dion.

Evergreen's (Xtra-FM) Chicago

has gone to what can best be described as a talk/rock AC/classic rock mix. An afternoon sample includes the likes of the Roots, Hootie & the Blowfish, Steve Miller Band, Pretenders, EMP, Goo Goo Dolls, and Doobie Brothers.

The three Southern California stations that make up modern rock Y-107 have new calls: KMAX becomes KLYV, KBAK becomes KSVY, and KAXX becomes KATV. The Olney County Communications' stations were all formerly spots/kay. And KHPY Riverside, Calif., flipped from classic country to brokered block programming July 1.

Just kidding: Seattle-based KidStar is rolling out three AM outlets in the next month: KSON San Diego, WDOZ De-troit, and in Houston (calls and dial position to be announced). Additional affiliates are pending in Atlanta and Boston. They'll join KidStar's KDFC San Francisco and KKJZ Seattle. The company will also launch an Internet site Aug. 15 (<http://www.kidstar.com>).

Legendary R&B call letters return to Jacksonville, Fla., as the defunct WCRJ rebrands to the air as R&B adult WOBBS (Soul Generation Radio).

After much speculation, WGCI-FM Chicago has re-linked morning host Steve Harve to a "major deal" that will keep the comedian-TV star broadcasting on the station from L.A. while he tapes his new sitcom. Harve, who had reportedly wanted to broadcast his other shows from his home in Dallas, will be in Chicago when he's not taping his series.

KNBW-KSAN San Francisco marketing director and Billboard Radio Award nominee Paul Miraldi moves cross-country to become director of marketing, promotion, and publicity for the new WBSX-FM New York. Miraldi succeeds Ted Kelly, who took a corporate post at CBS Radio Networks.

According to local press reports, former Phoenix radio veteran Carla Fox was sentenced to a year in jail and three years' probation July 12 after pleading guilty to leaving the scene of a November '96 accident in which a pedestrian was killed. Elsewhere in town, ABC Radio Networks' Tom Joyner and Doug Banks land on KMYR (Mayak 107) in August.

Oldies WJLT Cleveland names Rock and Roll Hall of Famer and 25-year market veteran Denny Sanders PD.

With the completion of the Prism-to-SFX deal, Mark Koppelman, VP/GM of WDGC (6105) WZZU Raleigh, N.C., adds GM duties for SFX's WRDU/WTKG, replacing Phil Williams, who left to join WHFS Washington, D.C. Look for a similar move for SFX's newly acquired WKSS Hartford, Conn., where president/GM Tim Montgomery will likely oversee cross-town WMRQ, WHCN, and WPOP.

Airplay Monitor editor Sean Ross, managing editor Kevin Carter, Phyllis Stark, John Lonzello, and Janine Madams; and reporter Marc Schiffman contributed to this column.

# Stephen Hill Programs MTV's Pop With Visuals

**A**CCORDING TO STEPHEN HILL, director of music programming for MTV Networks in New York, programming a radio station and a radio video channel are a lot more similar than one might imagine.

"We program for the flow of the music and the images," Hill says. "We wouldn't want to put something hard rock next to Whitney Houston, we wouldn't put three black-and-white videos back to back, and you wouldn't put P-Box next to TLC. You don't want [to play] the same artist over and over, which six months ago, with Boyz II Men, was very difficult. So it's the same philosophy as radio, just with different parameters."

As one of seven PDs and two African-Americans on the programming team, Hill describes himself as a "visual person" who passes muster for airing on the channel and when and how often to play them. He programs not only the station's two-hour, R&B-intensive "MTV Jams" but alternative rock, and pop fare as well.

Hill joined MTV in January 1995 after working as national programmer for A&R: Radio Networks' Urban Gold station in Dallas. Prior to that, he was PD of WILD Boston for four years, stepping in for Elroy Smith when he left for KMJZ (100.3 Jams) Dallas.

So what's it like picking music videos by committee? "When you're the PD, you have the final word," says Hill, a native of Washington, D.C. "In committee, it's really frustrating. I've seen [the videos] where one person's opinion can carry something through, while with some songs and videos, we've gone round and round. But as long as you're open-minded, it's fine.... If you're used to being a PD that takes a lot of input, working with a committee is not much of a transition."

With the launch of MTV's all-male M2 in August, the same programming team will program videos for both channels. "This will be formative; it will be hour-by-hour, free-form," says Hill. "It's really fun putting this together, the great thing about it is that it's all genres of music, and we can get more R&B on the air. MTV has developed into a music-based youth-culture network, and on M2, that's our focus."

Aggert artists on the pop list that you'll never know what you see next: James Brown next to Smashing Pumpkins next to Wu-Tang Clan. Hill maintains that video channels like MTV are still great places to break new artists but that MTV in particular has been instrumental in breaking R&B artists to a wider pop audience. "It was a key link in the Rhythmic Coolio, and Skee-Loo have benefited from exposure on MTV Hill says. However, at R&B trade shows, Hill finds himself taking it out on the chin from record executives upset that MTV doesn't air more R&B music. "At the

conventions, they hammer me, but that's OK," Hill says. "MTV is a pop channel; we're great for playing pop music. B2T's target audience is African-Americans, while MTV's audience is the whole country. MTV is good at taking something that is an R&B hit and taking it to a larger audience. Tony Rich was [an artist] that even urban stations didn't want to play, but we embraced it. Though we didn't break [Busta Rhymes] to the black audience, we took him to the white audience."

Like many in radio, Hill got his first taste of working in the medium from a social studies student pursuing a degree in applied math and economics at Brown University in Providence, R.I. He heard about recruitment for the school's commercial WBRU and went to orientation. Soon he was on the all-Sunday "360 Degree Black Experience In Sound" and playing rock videos morning.

He loved being on the air so much that even after graduating and teaching high school at the Groton School near Boston, his alma mater, he continued to do weekends at WBRU.

On one such occasion, Hill was on the air while Smith, PD of WILD, was driving through town and listening to the station. Later, he learned that Smith was still at WILD, doing weekends.

"I was there during the week as well, asking all these questions, like 'Why do we program these songs back to back?' and 'Why are we not playing that playlist?'" I was the Why Man, and that caught the attention of Ken Nash, so after Elroy left to go to Jams, he took a chance on me, and I became the PD."

Programming WILD in the early '90s was tough, because at the time, cross-town 40 WXXS had begun to add more Rhythmic music, Hill says. "I was making the mistake of trying to give a little bit to everybody.... It reflected in our numbers. We didn't build the core," he says, crediting Smith for focusing him and the station on keeping it. "I decided that it's a black thing, and if [a song] doesn't appeal to an 18- to 30-year-old black female, it's not going to sell on the station. I was able to leave the station with the highest ratings in the last 10 years," Hill says.

Though happy in his position at MTV, Hill says he misses the immediacy, local appeal, and fun of radio. "Every four or five months, I call Ken [Johnson, PD of WILD] and say, 'If somebody wants to take this Saturday off, I'll be a DJ on the radio.' It's the great thing about black radio is, it's like Bill Cosby would say at the beginning of 'The Fat Albert Show': 'Stick yourself in your own ass and be so careful, you might learn something.'"

JANINE MADAMS

# newslines...

**STEPHEN SCHRAIM** is named GM of WNIC Detroit; he was director of marketing at WHRQ-TV. He succeeds John Fultow, now GM of WKUT New York.

**MARV NYREN** is promoted from general sales manager to GM of Chancellor's WFOZ Atlanta.

**STEPHEN MILLER** is named VP with Patterson Broadcasting from Western regional manager, and Philip Catlett is promoted to VP from Midwest regional manager.

**MICHAEL ORISCOLL** is named CFO of Connoisseur Communications, after a decade with U.S. Radio, where he was CFO.

**TODD FISHER**, PD of WRAL, Raleigh, N.C., is named director of programming for Capitol Broadcasting and will serve as PD for WWMX (Mix 106.5) Baltimore.

**STAXON SALES**, WFSJ Jacksonville, Fla., from Todd Communications to Paxson, owned, rebranded by son and father.



EVERGREEN MEDIA CORPORATION

AND KKBT-FM, LOS ANGELES

ARE PROUD TO BE RECOGNIZED

WITH 5 NOMINATIONS IN THE

BILLBOARD MAGAZINE AWARDS

MAJOR MARKET R & B CATEGORY.

THANKS FOR THE HONOR AND

CONGRATULATIONS TO ALL THE

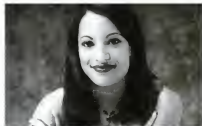
BILLBOARD AWARD NOMINEES.



Station Of The Year-KKBT-FM, 92.3 THE BEAT



Program Director Of The Year-Harold Austin



Music Director Of The Year-Mariama Snider



Promotion Director Of The Year-Eileen Woodbury



Air Personality Of The Year-Theo

# Music Video

PROGRAMMING

## Camera Doesn't Lie in 'Pinocchio' Vid Digitization Mends Stevie Wonder, Film Sequences

■ BY DOUGLAS REECE

LOS ANGELES—Stevie Wonder is literally stepping into the digital world with his new clip for "Kiss Lonely Good-Bye," one of the two songs the artist wrote for the soundtrack to the film "The Adventures of Pinocchio." Kushner-Locke/New Line's remake of the classic children's fable.

Wonder will be serviced the first week of August, following the film's theatrical debut on Friday (20). The soundtrack is due Tuesday (23) on Left Records.

In his newest clip, directed by Cameron Casey (see Cube, Tears For Fears) and "Pinocchio" director Steve Barron, Wonder interjects with digital characters from the film, including Pinocchio and the wooden boy's grasshopper sidekick, Pepe.

The video contains several shots that utilize "green screen" technology to mix Wonder's performance sequences with scenes from the film.

"I really wanted to do something that would connect my performance to the characters and not just be me sitting behind a keyboard or standing in one place," says Wonder.

"Though I may not be able to see, I know from working with digital sound sampling—being able to take something and place it somewhere else—that this kind of technology is allowing people to do. I don't think people have a real sense of how much seeing is hearing and hearing is seeing," he adds.

Though Casey says the video will repackage certain outtakes from the film, its digital effects and stage sequences will combine shots of Wonder to blend elements of the film and video to create a unique story line.

Casey, who is also working on a television commercial that incorporates digital elements, recently finished shooting the shots for the clip at an L.A. sound stage with actual props from the film. His footage will be sent to England, where Barron, who is still working on the movie, will simultaneously prepare the music video.

This process, says Casey, took a great deal of coordination between the two



At the video shoot for "Kiss Lonely Good-Bye," Stevie Wonder is flanked by assistant director Mike Bigum, left, and director Cameron Casey.

directors.

"Steve and I had several lengthy phone conversations about how we were going to mix the scenes and effects from the movie to basically come up with a number of different transitions that would result in something that was as fluid and natural as possible," he says. "Because of the expense and time needed for the digital work, the main thing for me was to plan my shots and make sure they were locked off and all the angles were right."

Portions of the music video include Wonder interacting with the digitally generated characters of Pepe and Pinocchio.

In one segment, Wonder, who acts as

a puppeteer, manipulates Pinocchio until the wooden boy breaks free from the musician and runs through a village.

One of the challenges of the video production was to seamlessly merge scenes from the movie with original footage shot for the video. For example, one sequence incorporates a shot from the film in which a magic log, from which Pinocchio is carved, jumps out of a fire. In the video, the scene cuts to a new footage of Wonder performing as the log from the film lands on the ground next to the musician.

Casey worked to make sure that lighting changes from the film's shots successfully made the transition to corresponding segments in the video.

"Many times, these digital effects are used to make the scenes and film look more quirky and bizarre, but I'm more interested in adding some elegance to the effects and making the overall look more beautiful," says Casey.

Although he acknowledges that digital effects are sometimes used as a gimmick that doesn't enhance the quality of some projects, Casey says that the process has become de rigueur in most visual media. "It's as though audiences expect to be impressed visually," he says. "People are almost taking it for granted that they will be amazed."

## PRODUCTION NOTES

### LOS ANGELES

Manhole's "Kiss Or Kill" video was directed by Tairrie B and Ian Fletcher for Talking Trees.

Robert Benevides directed Above The Law's "100 Spokes" clip. Jo Uliano produced.

New Kingdom's "Mexico Or Bust" was directed by Darren Lavett.

Chynna Phillips' "I Live For You" was directed by Cameron Casey; Dermott Downs directed photography.

Casey is also the eye behind the Braxton's "So Many Ways." Tai Levin produced, while Robert Brinkmann directed photography.

Vanessa Williams' "Where Do We Go

From Here" was directed by Andy Morahan. Richard Goldstein presented.

Jon Small directed John Teah's "Disco-Queen." Steve Carter produced, and Jeff Zimmerman directed photography.

### NEW YORK

RZA featuring Method Man's "Wu Wear" clip was directed by Cameron Casey. Nick Wrathall produced, while Dermott Downs directed photography.

### NASHVILLE

Jon Small directed Rich Trevino's "Learning As You Go." Larry Boothby directed photography, and Tom Forrest produced for Picture Vision.

### OTHER CITIES

Faith Hill's "You Can't Lose Me" was directed by Steve Goldmann. Susan Bowman produced the St. Petersburg, Fla., shoot.

Atlanta-based Tribal Communications recently wrapped production on Jheri's "Dramatic." Directors Rubin L. Whitmore II and Eric Haywood shot portions of the clip at the newly completed Olympic Stadium. Anissa Davis produced, while Glen Mordeci directed photography.

In Cleveland, Parris Mayhew directed HIG's "All Day Every Day." Kim Christensen produced for FM Rocks.

David Nelson directed Belinda Carlisle's "In Too Deep" in Italy. Robert Schaffer directed photography; Craig Fanning produced.

Chris Rogers is the eye behind Lee Rimes' "Blue." Hunter Hoge produced the Austin, Texas, shoot for Peccos Films.

## Exec VP Garland Exits The Box Amid Wide Industry Speculation

BOX LOSSES LES: The Box has announced the departure of executive VP Lea Garland. The exit was "mutually decided," according to a spokeswoman at the channel. No replacement is expected to be named for Garland, who is a six-year veteran of the music video programming.

"I will always regard with fondness and pride all that the incredibly creative team at the Box accomplished during our formative years," said Garland in a statement. "To have been a part of the growth of the Box... has been both a challenge and a joy."

Garland's departure follows news that Liberty Media, the television and cable programming division of Tele-Communications Inc. (TCI), is passing on the opportunity to purchase a controlling interest in Box parent company Video Jukebox Network (VJN).

"We would have liked to see the company go forward," says Box president/CEO Alan McGlade. "But the decision was made by the key shareholders... for whatever reason. But it opened up a lot of doors for us, and it does not preclude us from looking at other options."

McGlade says that Garland's exit is not linked to the collapse of the Liberty deal.

Many video-industry executives are wondering what will be the result of all these rapid-fire changes at the Box.

"Everyone wants to know what the hell is going on over there," says one music-video promotion executive.

Cable distribution remains tight, and it will get tighter August with the debut of MTV's clip-only service, M2. Earlier this year, the Box suffered a setback when Manhattan, N.Y.'s Time Warner Cable replaced it with the History Channel.

"Once they lost New York, it was like some labels forgot that they even existed," says one executive. "Out of sight, out of mind."

However, it is worth noting that the Box recently picked up new distribution on TCI cable outlets in Baton Rouge, La.; Rio, Calif.; Pittsburgh; and South Dakota, Minn.

McGlade says that the channel is continuing to focus on its deployment of digital technology, which upgrades its sound and video quality and adds new programming possibilities to the video service, according to McGlade.

"It's a major undertaking," he

says. "But it will help us further localize, which is an important part of our strategy that will help us compete for cable space."

Some industry analysts say that they would not be surprised if the Box were to find another investment partner. One far-fetched theory making the rounds in the industry is a scenario in which MTV parent company Viacom acquires a controlling interest in VJN and then converts the regional Box channels to M2 for an instant distribution boost. Although that's unlikely, weirder things have happened in the music industry.

### M2 WHO?

Executives from the Box and MuchMusic USA say that they are not at all threatened by the forthcoming debut of MTV's clip-intensive sister service, M2. All three channels compete for a similar viewer demographic and aim to establish a solid place on the TV dial—right next to MTV, TNN, BET, CMT, and VH1.

"The debut of M2 validates our position that there is enough music programming on television," says Dennis Patton, GM/senior VP of MuchMusic USA.

"We've already been trying to educate cable operators about that. Our live, on-the-street format and spontaneous approach to programming will continue to distinguish us from M2 and other programmers."

The Box is also unfazed by the debut of M2, according to president/CEO McGlade.

"We're not going to focus what we should do based on M2, MTV, or any other service," says McGlade. "There have been a lot of new programming services debuting over the past few years. We are continuing to position ourselves for growth when the cable-channel capacity increases in the next two or three years."

QUICK CUTS: Arista has named Marc Zimet senior director of video promotion. Zimet was previously part of the sales department at Arista as Northeast marketing director. Country Music Association president Don Schlitz is looking to its viewers to determine the top 100 country videos of all time. On July 15, CMT began an on-air campaign to get viewers to dial a toll-free number to vote on new choices. The highest-ranking clips will appear on a nine-hour special that is scheduled to run over the Labor Day weekend.



by Brett Atwood



Sentimental Nile. The Blue Nile lead singer Paul Buchanan, left, consults with assistant director Brad Abrams on the set of the "Sentimental Man." Buchanan shares directed credits for the clip with Maryann McClure.



## FUNK BANDS RIDE REVIVAL ON ROAD, IN STUDIO

(Continued from page 1)

while they continue to add a bevy of new funk fans through increasingly popular roadshows and reissues of their classic material.

"We want current hits, but we also have a body of material and a history, and we don't have to depend just on having new hit records," says funk master George Clinton and his band.

Spreading the word of funk revival are Clinton & the P-Funk Allstars with "T.A.P.O.A.F.O.M." (The Awesome Power Of A Fully Organized Mothership) on 650 Music/Epic (No. 56 on Top R&B Albums) and the Isley Brothers with their T-Neck/Inland album "Mission To Please" (No. 49 this week on The Billboard 200 and No. 10 on Top R&B Albums).

Adding fuel to the funk revival is stepped-up activity from the Ohio Players, Kool & the Gang, Earth, Wind & Fire.

"We plotted and planned this record," says Ronald Isley of "Mission To Please." "Knowing that we wanted to please a wide audience, we included old-school compilations, we wanted to come up with new songs that would have the same feel as our older material and yet have a '90s flavor. We met with R. Kelly, Keith Sweat, and Babyface, and everything came together beautifully."

Ernie Isley hopes that the success of "Mission To Please," the Isleys' most commercially recognized album since 1967's "Smooth Sailin'" (which yielded the No. 3 R&B single of the same name), will give hope to other funk bands from the '70s.

"It gives them one more reason to put the armor back on," he says from Los Angeles, where he has been rehearsing with Ronald and their band for an upcoming national tour. "We appreciate their respect for being out there, and we hope our album gives them a chance to get back on the charts, too."

Retail has been mostly optimistic regarding the return of old-school funk bands, especially when the acts receive support in various forms.

Says Violet Brown, urban music buyer for 342-store, Torrance, Calif.-based Warehouse Entertainment: "The Isleys' have done very well for us. They've received a lot of radio airplay, and their connection with R. Kelly—as well as with other young acts that have tapped them for their recordings—has really helped stimulate buyer interest in their latest project."

Joe Long, owner of Brooklyn, N.Y.-based Bling's, says Clinton's set is selling better than he initially anticipated. "The whole movement back to old school, the artists and the music, is going to help him in his career. And as he goes on tour, things should pick up for him even more."

### STILL A BAND

The commercial success and critical acclaim surrounding the Isleys and Clinton's P-Funk, and continuous touring by other revitalized funk bands from the same period has demonstrated the durability of the genre.

"Yes, we're still a band," assures Ernie Isley up to his doobers.

Like many funk bands of the '70s, the Isleys have come back from the format since their glory days, including the tragic loss of brother O'Kelly, who died in 1986 from a heart attack. But Ernie says that has enabled the Isleys to "redefine themselves" at the top of the food chain "as a vocal group, funk band, solo performers, and a funk band and solo act." It is even though his older brothers have died, he always has been the center of the technical perspective of music.

### PLAYERS

### OLDSCHOOL

"The Isleys have always been a band. Whether they had instruments or not, they've always been aware of musicianship, as our mother was a gospel pianist. If you look at our catalog, you'll see that the lion's share of our hits were written by the Isley Brothers. That comes from God-given ability and from thinking like a band, not a vocal group."

"My brothers were always trying to figure out the pieces to the puzzle," he adds. "In the '60s, they wanted to find out what the latest sound was, which is why they found Jimi Hendrix. At Motown, they were just as interested in the latest sound as in learning the steps. Some people are only into what's packaged and sold to them, but my brothers were always good at recognizing the real

stuff. If you want to find it, you have to dig a little deeper."

1967's million seller "It's Your Thing" marked the Isleys' transition to funk and shortly thereafter, they made one of the most daring moves in music history. Expanding both musically and visually by adding younger brothers Ernie and Marvin on guitar and bass, respectively, and brother-in-law Chris Jasper on keyboards, the Isleys joined the funk band revolution that had been kicked off by James Brown, Sly, and their respective bands.

In his new book, "Funk—The Music, The People, And The Rhythm Of The One" (St. Martin's Press), Rickie Vincent describes funk music as a political movement as much as a musical one, which, like the blues, "comes from the depths of black American life." Vincent says that as opposed to vocal groups and solo artists who sang in funk tracks, the importance of the self-contained funk band, which usually wrote and produced its own music, was that "everyone contributed as writers, arrangers, back-up singers, musicians, and producers and they were also out front as the artists. It was communal in the African sense, and in the funk bands of the '70s, the ideals of the civil rights era were lived out."

Ernie Isley says the Isleys' evolution into a band was not a matter of convenience or coincidence—they wanted to be part of that moment.

While the Isley Brothers' recent reputation has branded them as lovers more than street fighters, some of their covers ("Ohio," "Machine Gun") and originals ("Fight The Power," "Harvest For The World") attest to their understanding of those times. It's therefore not a complete surprise that, as the funk band revival heats up, the Isley Brothers, as prime practitioners of the synthesizer-driven slow jam grooves defied by rap, should find themselves at the top of the charts.

"The record business is like this," advises Ernie. "If you see a bunch of birds flying in one direction, you join them. We're not trying to go against the grain, we're trying to go with it. By doing that, you may become the lead bird. We were trying to make the best damn album we could. You could say we've been influencing on it for 30 years."



KOOL & THE GANG

As influences, the Isleys have been

absorbed or written by their protégés that the songs written for them blend seamlessly with their own material, much of it co-written and co-produced by Ronald Isley's wife, Angela Winbush.

With the depth of the other tracks on the album, including the forthcoming "Floating On Your Love" and the expected hit "Voodoo" (written by Babyface), the Isley Brothers could be set to capture a whole new generation.

### THE MOTHERSHIP'S RETURN

When the Mothership landed in New York's Central Park on the Fourth of July, it marked the symbolic transition of George Clinton & the P-Funk Allstars from the "Funky Bunch" (written by Babyface), the Isley Brothers could be set to capture a whole new generation.

Westbound Records, 1970) to center stage as America's icon (Nike commercial, apt TV, 1986).

Exactly it happened on the road, because while Parliament/Funkadelic/Clinton sold nearly 10 million records in the '70s alone, the roadshow—part guitar org., part deep funk extravaganza, and all circus—is what kept the legend alive.

"We didn't tour America from '86 to '88," Clinton says, recalling the twilight years of the Mothership. "When we decided to come back, we realized we could do better from the road, because even

(Continued on next page)

## Comeback Trail Is A Winding Path For '70s R&B Acts

■ BY J.R. REYNOLDS

LOS ANGELES—With the resurgence of old-school music, R&B bands that led the funk in groove change in the late '70s are finding themselves in demand on the touring circuit. However, their concert appeal among consumers doesn't always translate into profits at the local.

The market is saturated with vintage funk, in the form of rap samples, soundtracks, compilations, and reissues. Recently, a new wave of funk band product has entered the retail pipeline. On July 9, Warner Archives released "The Right Stuff," a compilation of the band Stuff. As part of its Funk Essentials series, Mercury released "The Best Of Cameo Volume 2," "The Best Of Con Funk Shun Volume 2," and "The Best Of Bar-Kays Volume 2" on May 21.

Italo Records will release "The Best Of Mass Production" in October and will release Sade's 1977 self-titled debut set in November. In March, 1997, the label plans to drop "The Best Of B.T. Express."

"Some of my hottest-selling product is from those old funk bands," says Sam Fuston, owner of Midwest Music in Los Angeles. "On days when nothing else is selling, I can always count on old-school music. It walks out the door almost by itself, and I don't need through shopping."

In contrast to labels, which are riding the nostalgia wave all the way to the bank, the bands themselves haven't reaped major financial benefits from much of the hype.

"The best of sets don't really put much food on the table," says Michael Cooper of Con Funk Shun. "But it gives radio a convenient way of playing our older music, which can translate into possible tour dates, if the music catches on and the album charts."

Like disco, it's the station's programming that ultimately deter-

mines if old-school music gets on the airwaves.

"If the act's sound is still current, I'll play it, because it helps with my upper disc," says R&B mainstream KJZZ Kansas City, Mo., PD Sam Weaver. "Overall, the music helps our station, but it depends on your programming situation."

In an effort to carve its own market niche, Atlanta-based Intersound is issuing a series of greatest-hits sets recorded in concert by vintage funk acts. Each of the albums was recorded within the past year, with some sets featuring original material that was recorded onstage or in the studio.

Intersound will release "The Best Of Mass Production" in October and will release Sade's 1977 self-titled debut set in November. In March, 1997, the label plans to drop "The Best Of B.T. Express."

"Some of my hottest-selling product is from those old funk bands," says Sam Fuston, owner of Midwest Music in Los Angeles. "On days when nothing else is selling, I can always count on old-school music. It walks out the door almost by itself, and I don't need through shopping."

In contrast to labels, which are riding the nostalgia wave all the way to the bank, the bands themselves haven't reaped major financial benefits from much of the hype.

"The best of sets don't really put much food on the table," says Michael Cooper of Con Funk Shun. "But it gives radio a convenient way of playing our older music, which can translate into possible tour dates, if the music catches on and the album charts."

Like disco, it's the station's programming that ultimately deter-

mines if old-school music gets on the airwaves.

"If the act's sound is still current, I'll play it, because it helps with my upper disc," says R&B mainstream KJZZ Kansas City, Mo., PD Sam Weaver. "Overall, the music helps our station, but it depends on your programming situation."

In an effort to carve its own market niche, Atlanta-based Intersound is issuing a series of greatest-hits sets recorded in concert by vintage funk acts. Each of the albums was recorded within the past year, with some sets featuring original material that was recorded onstage or in the studio.

Intersound will release "The Best Of Mass Production" in October and will release Sade's 1977 self-titled debut set in November. In March, 1997, the label plans to drop "The Best Of B.T. Express."

"Some of my hottest-selling product is from those old funk bands," says Sam Fuston, owner of Midwest Music in Los Angeles. "On days when nothing else is selling, I can always count on old-school music. It walks out the door almost by itself, and I don't need through shopping."

In contrast to labels, which are riding the nostalgia wave all the way to the bank, the bands themselves haven't reaped major financial benefits from much of the hype.

"The best of sets don't really put much food on the table," says Michael Cooper of Con Funk Shun. "But it gives radio a convenient way of playing our older music, which can translate into possible tour dates, if the music catches on and the album charts."

Like disco, it's the station's programming that ultimately deter-

dose of nostalgia: the younger set bring a certain vitality and get to see a well-crafted stage show."

Pantle, who has recently booked the Ohio Players, the Deez Band, and Morris Day & The Time, says that booking popular vintage acts makes marketing and promoting easier. "It gives us an opportunity for cross-cultural marketing, which is a very positive aspect for us, because it allows us to cut through the color lines and economic classes," says Pantle.

Intersound's Patterson hopes that the increased concert demand by consumers will rekindle the acts' recording careers. One method that the label is using to stimulate interest in the Gap Band was the March 1 release of the single "Gotta Get Up," which features



THE GAP BAND

an ear-catching mix of the group's greatest hits.

"It was almost like issuing an album sampler for us and helped people remember the act and want to buy it," says Patterson.

"Live & Well" is No. 64 on the Top R&B Albums chart.

Intersound selected "Come Fly With Me," the first single from Cameo's set, to lead an Intersound radio tour. Con Funk Shun's debut single, "Throw It Up, Throw It Up," arrives Aug. 1. Both are original songs.

Intersound is looking for new music from old-school acts to traverse the retail road. "We're seeing medicine to average sales from their new stuff," says Clinton's manager. "It's a harder sell because of the competition from the more cutting-edge acts."

Numerous other '70s funksters are also on the road, including the Gap Band, Cameo, and Con Funk Shun. Talent is cited as being one of the reasons for the vintage bands' live-show demand.

"I'm not so certain that all the '80s bands really know how to play," says Charlie Wilson of the Gap Band. "We've recorded over 15 albums over the years, but the thing that gives us longevity is that we can take it to the stage. I'm not so sure these younger folks are being as tough on reality to live entertainment."

Booking funk bands, or in-demand bands from any genre, can spell cross-demographic success for venues. "The great advantage is that you can get both the young and the old, which makes for a nice vibe at the event," says John Pantle, who books acts for a local club in Los Angeles. "For the older generation, they get a healthy



## (Continued from page 1)

99

## HOT SUMMER TOURS PROVE LUCRATIVE

(Continued from page 1)

lar Door Concerts, says, "You have the 14-to-25-year-olds of the '70s) becoming the 34-to-50-year-olds of the '90s, and they are reliving their youth in the Eagles or Kiss or the Sex Pistols or whoever it may be, and you have youngsters who have heard this music forever get a chance to see these acts as well."

While these blasts from the past continue to be healthy live attractions, it remains to be seen if their new releases will make a significant impact at retail. "The sister poster industry and the independent business reports that Kiss grossed more than \$6 million from 10 sold-out shows it played in June and July. The band sold out Detroit's Tiger Stadium in 45 minutes and played again at New York's Madison Square Garden in an hour."

Kiss bassist Gene Simmons says the band's success on the road goes beyond nostalgia. "This is the last of the cross-generational," he says. "This is the circus... We've always been criticized for making a spectacle of ourselves. You're damn right it's about show business. The excitement of guys rolling up on the band and thinking that's enough to get up onstage with. I now decide wrinkled shirts dead. It's now time to get up onstage and make a spectacle of yourself, because you can't deserve it."

"They play a lot of money to see bands onstage, and we, for one, are going to make sure they're going to have a show of 'f--- you,' he continues. "The focus on the sidelines can say 'nostalgia' or 'retro' or whatever you want to say. I don't care how you look at it, it's the greatest show on Earth."

Meanwhile, Kiss "You Want The Best, You Got The Best," a compilation of live recordings from the famed "Alive!" (1975) and "Alive II" (1977) sets that "also" includes the previous "Live Through This" tracks, has sold more than 90,000 copies, according to SoundScan. The album debuted on No. 17 the weekend ending July 13.

Bob Bell, new release buyer for the 260-store, Torrance, Calif.-based Warehouse Entertainment, says, "Nostalgia is a powerful thing. Certainly, in the case of something like Kiss, anyone who was an adolescent member in the '70s is a potential consumer for a new Kiss record or tour."

However, Bell is a little more cautious about other new releases from "70s bands." "Any new product will ultimately succeed or fail based on how good the music is."

### FLY LIKE THE EAGLES?

Of the several acts closely associated with the '70s that have attempted to cash in on their live appeal with new releases, only the Eagles have successfully managed to recapture their past glories at retail.

"Hell Freezes Over," the band's reunion album, topped The Billboard 200 two weeks in November 1994 and went on to sell more than 5.6 million copies, according to SoundScan. Meanwhile, the Eagles' hugely successful tour rages on. The band is currently in Europe with manager Irving Azoff, who is also involved in organizing a Journey reunion.

Although it has not been as successful as the Eagles so far, Kiss is following a similar road. Just as the 1993 tribute album "Common Thems" paved the way for the Eagles reunion, Kiss began to make some serious noise when "The Hot Sheet," an alternative-metal tribute album, was released by Mercury in 1994.

Like the Eagles, Kiss relied into a TV special on MTV special that resulted in "Kiss Unplugged," featuring a reunion of the band's original lineup for the first

time in 15 years. The album, released March 12, has sold more than 189,000 copies, according to SoundScan.

Following the Eagles' tour, Kiss has taken to the road, this time with its original lineup and wearing the makeup that first got the band noticed in the '70s.

### THE SWINDLE REVISTED

The Sex Pistols have a live album set for release to tap into their much-talked-about nostalgia. "The Great Rock 'n' Roll Swindle: 'Filthy Live,'" which was recorded June 23 at Finsbury Park in London, is being rush-released by Virgin Records to hit stores July 30. The album is essentially a live version of the Pistols' one and only official album release—1977's "Never Mind The Bollocks, Here's The Sex Pistols." (Following that release, live albums "The Great Rock 'n' Roll Swindle" soundtrack were issued.)

Although "Never Mind The Bollocks" managed to climb only to No. 106 on The Billboard 200, it remains a steady seller. In 1995, it was certified platinum by the Recording Industry Assn. of America (RIAA) for shipping more than 1 million units.

"Filthy Live" likely won't have the staying power of "Bollocks," but one thing is almost certain: The album is likely to be the fastest-selling Sex Pistols album ever in the U.S.

Certainly, the reunion tour is a big event, says Warehouse's Bell. "I would expect to see some decent sales as a result of that."

In the U.K., Jonathan Ross, head of rock and pop for U.K. retail chain HMV, says the pigs are building a momentum for the album's release, but he doubts that sales will be sustained after an initial burst.

"Never Mind The Bollocks" (which topped the U.K. charts in 1977) is a good catalog item for us, but I think the new catalog item will be only by dedicated fans. It really sells it doing much," Reece says.

The irony of the Sex Pistols reunion is that it comes at a time when many of the '70s arena rock acts that inspired the Pistols' punk rock rebellion are also enjoying reunions.

"That irony was apparent to a member of the press when the band announced its reform for the Flibby Lure tour at London's 100 Club, home to the 1976 Club Punk Rock Festival."

John Lydon, returning to his Johnny Rotten persona, was in a typical mood, saying that what the Sex Pistols stood for in 1966 was "money." He responded to an observation that the size of some of the tour venues meant that the Sex Pistols have joined the ranks of stadium rockers by asking, "What stadium would they call you? Name me the stadium, and I'll call you a name."

Lydon says the Sex Pistols are doing booming business. The major U.K. open-air concert at London's Finsbury Park sold 30,000 tickets and attracted both ardent fans and those simply curious. Presumably large numbers of teenage punks who still carry the flame from the '70s, together with teenage imitators.

However, more U.S. promoters find the Sex Pistols a little suspect. After all, its only other U.S. tour—the 1978 trek that ended in the band's self-

destruction—focused on clubs. "Personally, I don't know who's clamoring for a Sex Pistols reunion," says Danny Zelisko, president of Evening Star Productions in Phoenix.

Still, the band's A.G. 23 show at the 3,000-capacity Hollywood Palladium in L.A. sold out in a matter of minutes, according to a representative of the event's promoter Goldenvoice. Melissa Miller, VP of talent at MCA Concerts, reports that the band's A.G. 22 appearance at the 6,300-seat Orpheum Theatre in L.A. is also nearly sold out.

Similarly, the Pistols' two shows at Tokyo's 8,000-capacity Budokan sold out in 30 minutes. "The Sex Pistols are a really difficult act to book," says a Japanese and young people were inspired by them, but they've never seen their show," says Shigemi Suzuki, assistant to Masa Hida, a president of Smash Corp. which is promoting the Japan tour.

### 'PARADISE' REVISTED

Another '70s act reaping the benefits of nostalgia is the Styx. The band is in the middle of its Return to the Retrospective tour, its first with guitarist Tommy Shaw since 1983.

The Styx reunion was spurred by the reissue of a greatest-hits album on A&M in August 1995. That album, which has sold more than 215,000 units, according to SoundScan, paved the way for the subsequent release, "Styx Greatest Hits Part II," which was issued in May.

"All of a sudden, without a huge advertising and marketing strategy, it went through the roof," says Bob Garcia, executive vice president of A&M's distribution. At A&M, of the first Styx set, which is part of the label's new Backlot Series of reissues.

In the midst of its Return to the Paradise tour, the Styx received some bad news: John Panozzo, drummer and co-founder of the band, had died of a brain hemorrhage. Panozzo had been unwell for some time and was suffering from health problems. As a result of his death, the band, which includes Panozzo's brother Chuck on bass, cancelled its July 17 Rochester, N.Y., date and will dedicate the rest of the tour to his memory.

### KEEP THE FIRE BURNIN'?

While Styx, Kiss, and the Sex Pistols are basically scoring big at the box office with past glories and are attempting to cash in at retail with live recordings or hit packages, at least one '70s act is trying to make it with the best of both worlds. REO Speedwagon is attempting to enjoy the fruits of a greatest-hits tour and a new album of original material.

The veteran band has been to hell and back, according to lead singer Kevin Cadogan, who says the band has been through a lineup change. "We kind of had to start over in clubs and in South America," he says. "At one point, we found ourselves in a pretty tight spot when we were quiet in Mexico City, but it was what we had to do to keep the band alive."

Eventually, the band found its following on the road again as the headliner in the peppy tour's post-entertainment era, which featured fellow '70s hitmakers Fleetwood Mac and Pat Benatar.

Noting REO Speedwagon's success on the road, Cadogan says the band is assembling a greatest-hits package with a few new tracks, but Cronin balked at the offer.

"We almost did it," Cronin says. "It was pretty seductive, but when we got right down to it, we didn't feel comfortable about it. We have enough new songs for a whole album, and that would make us a new band."

According to Cronin, Epic allowed the band to take the new material elsewhere,

### SEX PISTOLS

but the band continues to have a relationship with the label and may do a retrospective in the future.

Free from Epic, the band financed the recording of its new album itself and released it on its own New York-based indie Castle Records, which issued "Building the Bridge," the band's first new album in six years, July 9.

While Cronin is thrilled to be able to include three tracks from the new album in the band's live set, he knows that nostalgia is generally the draw to an REO Speedwagon show in 1996.

"People are buying tickets to hear the hits," he says, "but we're signing up new ones to turn them on to the new album. There is a certain part that is nostalgia, and we're aware of that."

### THE END OF THE CENTURY?

When will the '70s phenomenon end? That remains to be seen. On the track "Do You Remember Rock 'n' Roll Radio?" from the 1990 album "End Of The Century," the Ramones sing, "It's the end, the end of the '70s! It's the end, the end of the century." Now, however, it seems that the '70s revival could last beyond the end of the century.

Some, however, are saying that it may last run its course. Gary Stewart, VP of A&M for leading reissue label Rhino Records, says the waning of material to reissue from the '70s is running dry. "I think that everything that needs to be out, for the most part, has already been issued. And there are very few artists remaining that are in need of a 'Best Of'."

Rhino is one of the labels that has fully exploited the decade by issuing quality packages that focus on various musical

genres from the decade. Its 25-volume Have a Nice Day series has sold more than 1 million units, according to SoundScan.

"I'm not saying that interest in the '70s is dead," Stewart adds, "but the proliferation of anything based on the '70s, just because it '70s, is not a good idea."

As for the future of the decade, the abundance of '70s acts this year has ill served the concert business. Steve Bolla, a partner in Salt Lake City-based Super Society Concerts, says that the Inc., says that the combination of the over-availability of '70s acts and increased ticket prices are hurting some promoters and the concert business in general.

"There are too many acts, and the prices are going up," Bolla says. "Years ago, some of these acts were obvious home runs. Now, some promoters are getting burned, and you have to be far more careful about what tours you select."

"I'd give the trend about two years to play," he continues. "You have to realize that the first baby boomers are beginning to retire and reach an age where they're going to want to go to these shows anymore."

But don't tell that to the musicians. Earlier this month, word leaked that David Lee Roth had rejoined Van Halen to re-create its classic late-'70s lineup, at least temporarily, for a new cut on a forthcoming greatest-hits album.

Kiss also has no plans to go away. The band plans to tour for two years, during which time Mercury plans to digitally remaster and rerelease the band's entire catalog. The band's website, [www.kiss.com](http://www.kiss.com), says that on details, it is clear that he and Kiss have big plans.

The bassist says, "In the end of the summer, you'll see the Kiss nation on a tour that will be the greatest of all time. It's Kiss Meets The X-Men by Stan Lee, and the cartoon, feature film, and Broadway play will be coming. Anything that will be this exciting, and it's going to be greater and greater. We won't go away—we thrive. We grow; we get bigger. We are their worst nightmare."

## FUNK BANDS RIDE REVELATION ON ROAD, IN STUDIO

(Continued from preceding page)

"Every show that we've put together with funk bands, we've never done less than 70%-80% of ticket sales, so promoters do very well with these acts," he says.

Michaels agrees that the worst time for these bands was four to five years ago and credits rappers for helping revive the sound. He cites movie soundtracks and compilations as also being important to the revival.

On last year's Curly Legend "State Of Affairs," Kool & the Gang returned to the lineup that brought them their greatest popularity as they reunited with lead vocalist J.T. Taylor.

Michaels says that with the group's track record of hits and its reputation as an entertaining act, there is no reason why it can't continue touring and recording indefinitely.

"People will always keep coming back to the funk band, but with each band it's an individual situation," he says. "It depends on the band, because even with the funk band revival, not every group is going to be able to recapture the magic of the kind of show they give, the impression they leave with their audience, the reasons they give them for coming back."

What keeps people coming back is what attracts them to funk bands in

the first place: the magnetic pull of funk hits performed by brand-name musicians who sing as well as they play. And as the musicians have matured and weathered the vagaries of the music industry, so has their ability to deliver.

Probably the best example of this is the Main Players, who like other bands on the scene still have their original lead singer, in this case Clarence "Satch" Satchell.

The Players are charter members of the funk bands, but they show on "O' School—On Tour" (InterSound), their latest album and the first live recording of their greatest hits, they are actually better live now than they were in the '70s.

"We're better now," says longtime drummer Jimmy "Diamond" Williams. "We're older and more dedicated to the music. We've got a great studio, but we always a great studio band, but our live performance did not measure up because we didn't think about the stage in the same technical way we thought about it in the '70s. We were there for because four to five years ago we were playing in places where we didn't want to not getting paid, we were coming out there just to get out there. Now we're playing festivals with 100,000 people."

## POLYGRAM DEAL ANGERS EU

(Continued from page 6)

EU. Before the advent of the single European market, the majors paid royalties to 15 separate authors' bodies on a country-by-country basis. But since last month, PolyGram had its central licensing deal with Dutch society STEMRA. On July 1, it switched to MCPS. While the switch is galling for STEMRA, which has lost a huge volume of income, it is the new and improved aspect of PolyGram's deal with MCPS that has caused consternation across Europe.

PolyGram has now gone from central licensing to what is being termed "central accounting." Its new system, in effect, cuts out the middle man, by-passing continental Europe's collecting societies.

Under PolyGram's arrangement with STEMRA, the continental European collecting societies have all been involved. For example, when PolyGram Spain released a Spanish pop singer, SGAE would take its commission out of the sum to be distributed to the publisher.

Under the new deal, all PolyGram record companies in Europe pay royalties to MCPS in London, which then distributes them directly to publishers in the individual EU territories. In this way, only one commission will be taken, instead of two.

The new system applies only to repertoire emanating from the U.K. and from outside Europe—most significantly, the U.S. Continental European material is managed by collecting societies in its own country, and these deals cannot be circumvented. Nonetheless, Anglo-American repertoire is the dominant force within the EU.

MCPS' direct distribution facility is available to any member of the society that requests it. So far, only PolyGram International Music Publishing has made such a request. It is estimated, though, that the record companies in the PolyGram record companies accounts for half of PolyGram Publishing's mechanical royalty revenues.

The prospect of being taken out of the royalties loop has not been well received by continental European societies.

The so-called Group of Eight of the biggest European societies has passed a resolution criticizing MCPS' decision. To MCPS director of finance Chris Martin, three have threatened to cut reciprocal links with the British society over other revenue streams.

Martin says, "The eight have made it

plain that they do not view what they call 'direct collection' with happiness." He declines to specify which societies have threatened to cut links, but sources say that STEMRA, France's SACEM, and Italy's SIAE have given six months' notice of termination of agreements.

Martin is adamant, though, that MCPS proceed with its plan, even if the continental European societies sever all ties.

David Hockman, chief executive of PolyGram International Music Publishing, says he was consulted by his record company before the signing of the deal with MCPS and that he strongly urged them to proceed. He argues that deals of this kind represent the best way to do business in Europe.

"The major beneficiaries of this deal will be songwriters, who are going to get their money faster and will get more of it, because commission will not have been taken from it twice," says Hockman. "I have a strong hunch that other societies are going to offer the same sort of deal that MCPS has done, because it makes perfect sense."

PolyGram Publishing's complicity in the new arrangement has made it a target of continental European anger. According to Hockman, the reaction has included "threat from SACEM not to pay our income from other music streams. I believe that threat is anti-competitive and against European law and we will take whatever steps are necessary to protect our songwriters."

Sources say that PolyGram International record executives in London have received aggressive mail from continental Europe, though collecting societies there declined to comment when contacted by Billboard.

The head of PolyGram's legal team, general counsel Richard Constant says that PolyGram's record arm completed one of Europe's first exclusive deals with STEMRA in 1985. He says that at the expiration of each three-year agreement since that time, the company was told by other societies to establish what terms were on offer, but they stayed with STEMRA because they were always the most flexible and forward-thinking of the societies. This time around, they were not so flexible.

MCPS' Martin will not comment on reports that his society gave the record company 1 million Dutch guilders (\$600,000) to persuade it to switch.

Martin states, "MCPS has gone through to escalate the practice of compensating record companies for central licensing deals."

JEFF CLARK-MEARS

## VSDA CONFAB TILTS TO THE SIDE OF SELL-THROUGH

(Continued from page 6)

holders of retailers all asking. When can they expect it?

The title will be priced to sell, but not until early 1997, according to studio sources. For wants to make the theatrical picture a success, which is assumed of more than \$200 million in box office receipts.

There's a lot more on the way than "Independence Day" and so these releases are from a studio that has a lot of genres. Columbia TriStar, never a leader in sell-through until this year, has replaced much of its best-selling catalog, lowered prices on its 200 releases to \$9.95 suggested list, dipped into its Screen Games television library, and began talking about possible direct-to-video distribution of theatrical features including "Multiplicity," "My Way Home," and "Matilda" before they've opened.

The studio even decked out its VSDA booth with a Christmas tree, the only one at the show. Hung on the tree, cassette boxes fitted with a book and packaged with a ribbon and bell for easy gift-giving during the holiday season.

Little of this would have been possible a year ago, according to Columbia TriStar marketing VP Lon von Hurwitz. "We're being very aggressive," von Hurwitz credits the success of last year's "The Cuphead," Columbia's first direct title since "Hook" four years earlier, for the change in strategy. "No product has come back."

But the studio has gained self-confidence from subsequent sell-through releases that it's actively courting distributors, bypassing distribu-

tion. "We'll have two or three others this year," an executive to Wal-Mart, and more in 1997, von Hurwitz predicts. Ingram Entertainment continues to service the 2,000-store Walgreen chain, which, as a result of its fastest-growing area, they've got," he adds.

Meanwhile, the fitness category, largely stagnant since 1984, got a boost as VSDA from two vendors. New York's "Warrior Home Video" announced it has acquired rights to a new series from Meridian Films, whose earlier deal with BMG Video turned the firm from a direct-response success to a retail blockbuster.

The film releases ride high on the VideoScan sales charts. PolyGram is hoping for the same result for a Meridian acquisition called Bodybush, aimed at older aged 35 and over. In an era of lowered expectations, president Bill Sonheim looks to ship as many as 200,000-300,000 copies per release when the "Warrior Home Video" series arrive later this year or early 1997.

Once upon a time, a supplier of a celebrity-powered release could count on direct-response sales of 700,000-800,000 units and, in some instances, more than 1 million. Sonheim agrees that those days are over, but maintains that PolyGram has the resources that "make us a very good supplier of the home market," capable of maximizing its potential. Sales of his Reebok exercise line are sold, he adds.

Warner Video, now distributed by New Line Home Video, was largely responsible for the glut of fitness titles and reduced sales goals. Newark, N.J.,

based PFI is trying to replace excess inventory from Warner Video and other suppliers with an expanded line anchored by its best-selling Denise Austin series.

The company used VSDA to pitch major titles through retailers on the price and product-dating advantages of a switch. Calling it "Operation Clean Sweep," PFI president Donald Kassen says, "We're going to do a very basic program. We have something for every demographic."

Target Stores will substitute PFI releases for the competitors' beginning in September, according to Kassen. He adds, "Everybody will be looking." PFI is also venturing into another well-plowed genre, family entertainment. It has joined with the Dove Foundation to distribute a line of movies and multimedia programs drawn from the foundation's catalog of 1,600 titles. A portion of the revenues go to Dove.

For the first time, according to the catalog, "have trouble placing their product," Kassen notes. "This gives them a fresh look and a shot at titles they've never had before." Even studies with titles in the Dove library might be interested, he says.

For the first time, the cassettes—retailing for \$8.98—will carry the "family-approved" movie stickers when they're placed in retail stores of \$4.98 and \$6.99. Previously, retailers have had to affix the labels themselves, which consumed time and limited distribution. Kassen, who has to choose his suppliers, anticipates big supermarket demand.

## Hopes High For Sales Of 'Toy Story' Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—It has been only 18 months since "The Lion King" broke the video record by selling more than \$100 million. But now, Buena Vista Home Video is preparing for a repeat performance with "Toy Story," due in stores Oct. 29.

Backed by a marketing campaign valued at \$145 million, the title will have six promotional tie-in partners, the most ever for a video.

"Maybe we've carried the marketing a little further for this title than for other Disney releases," says Buena Vista VP of publicity Tania Moloney, "but our intent is to give retailers involved in sell-through a lot of support."

When Buena Vista announced "Toy Story" several months ago, most dealers said it could easily meet or exceed sales of "The Lion King."

Moloney says the company is confident that "Toy Story" will sell more than 20 million units.

"Disney is determined to get maximum exposure for 'Toy Story,'" says Toy Story VP of video marketing Barbara. "And they've decided that the title will not be under-marketed."

The combined "Toy Story" offers will enable consumers to receive 25 in rebates, but collecting all of the proof-of-purchase will be like a scavenger hunt. Rebates will be available for "Toy Story" merchandise, cereals, Energizer batteries, Oral-B toothbrushes, and Buena Vista.

Burger King will conduct a "Toy Story" premium promotion with its Kids' Meal, and Fox will promote sales with its Everyday Value Meals. Both offers run from street date until the end of December.

Ocean Spray Kids in a mall-in offer for two free "Toy Story" collector's cups.

Each of the consumer rebate offers requires the purchase of "Toy Story" plus additional products.

In addition, each of the tie-in partners will support the video with an avalanche of on-pack advertising, free-standing newspaper coupon inserts, and television commercials. For example, General Mills will include a "Toy Story" tie-in in 15 million boxes of "Big G" cereal brands and will sticker another 62 million boxes of "Fruit of the Loom" cereal boxes with information about the video's availability at retail.

Other dealers say the supplier is marketing the sure-fire hit to the bill to reclaim its image as the industry's sell-through king.

Although Buena Vista has not dropped from its No. 1 sales position, other suppliers, such as MCA/Universal Home Video, 20th Century Fox Home Entertainment, and Paramount Home Video, have grabbed some of Disney's media exposure.

"We've had a lot of success with our presence in the sell-through market over the past year. MCA's 'Casper' and 'Babe' sold a combined 20 million units, and Fox topped the market with its 'Star Wars' trilogy set. Paramount also scored big last year, with 'Forrest Gump,' which sold approximately 16 million units."

Last March, Buena Vista released "Pocahontas," which has sold about 15 million units, according to retail sources. It is well on its way to sales of other Disney animated features, including "Aaahhh," which sold about 24 million units, and "Beauty And The

Beast," which sold about 22 million, according to the company.

"Disney is determined to pull 'Toy Story' through as a premiere title and re-establish its previous sales levels," says Saneotti Motion Picture Co. president Gary Ross. "With this title, they're going to have a wonderful year, next to last year's 'Cinderella,' which was nothing."

Clearly, Buena Vista is doing nearly every class of retail trade with the multiple "Toy Story" consumer offers, which could push the number of stores carrying the title past the 100,000 mark.

The typical Disney title, Moloney says, is carried in a maximum of 100,000 outlets, but with "Toy Story," the supplier may get better penetration via supermarkets and drug stores.

Prior to "Toy Story," Buena Vista will release "Oliver And Company," one of its last animated classics to date.

The title will arrive in stores Sept. 24, priced at \$29.99. "Toy Story" is also priced at \$29.99, and both should be available by the end of the year.

"Oliver And Company" is also backed by a Burger King premium promotion, and rebates from Kodak, Cox Agra Kid Cuisine, and Buena Vista.

Although Moloney would not predict sales for the title, trends on previous titles indicate that 14 million-16 million units of properly purchased Disney classics on video.

"From our research, we know that the core audience is somewhere around those numbers," says Moloney. "We know you're going to buy, but you have to refer to that number, but it's not a perfect science."

## ROYALTY FIGHT FORESEEN

(Continued from page 6)

Under the current agreement between IFPI and BIEEM, the umbrella group for the publishers, authors, and composers, the mechanics are set at 9.30% of publisher dealer price.

Kreolite told the GEMA meeting: "The IFPI partners are not even willing to state they intend to renegotiate the international contract or re-negotiate the all-important [standard] license."

He said the current discussions "would not be in conflict and in injury."

To approach the music industry audience, Kreolite added, "Copyrights must not be squandered."

He went on to suggest that Europe's collecting societies should investigate the multinational labels for the manner of their joint negotiation of mechanical fees.

Garnett responds, "I find it difficult to understand why he has made that state-

ment, because we have constantly pointed out that we have to be extremely wary of the competition aspect of the standard contract."

"It will be his saying is that the recording industry involvement with the standard contract gives rise to competition to what's a very strange statement to go public on."

Garnett acknowledges that negotiations for a new agreement are not yet under way, despite the impending expiration of the current agreement. He adds, "I am not sure, though, that this is not a result of any IFPI lack of enthusiasm for talks."

"We have expressed to [BIEEM] concern over the last six months that we are not in a good position," says Garnett. "We believe they should be as quick as possible."

The stumbling block has been an

(Continued on page 105)



## BMG'S MACARENA FEVER SPREADS AROUND WORLD

(Continued from page 7)

news is that there is more to come. Much more.

Los Del Rio's single and new album, "Plácido Domingo Presents... Macarena," through BMG Wednesday (24) in South Korea and Japan, where the song has been receiving heavy radio rotation. The album will be released a week or two later in the rest of the Asia-Pacific region, including Singapore, Thailand, Indonesia, the Philippines, Australia, and New Zealand, as well as throughout Africa.

The song claims a distinction besides apparent ubiquity: It is the first time since 1960 and the Righteous Brothers' "Unchained Melody" that two versions of a song have topped the same artist-to-codist on the Hot 100. Further, not since April 1977 have there been three versions of a song appeared on the same chart (Chart Beat, Billboard, July 6). "Macarena" is the first time a song has topped the chart for three weeks and the Spanish charts that first made the Spanish charts three years ago and is No. 2 on the local singles charts (for the week ending May 21) and No. 1 in the U.S., and still selling 60,000 units a week 18 months after its release," says BMG/Ariola Spain International product manager Laly García. "We are proud of this achievement."

### TOPS GLOBAL CHARTS

Sales figures are impressive. BMG says that the single, in its five different versions by Los Del Rio, has sold 2.6 million units worldwide and has topped charts in, among other countries, Germany, France, Austria, Switzerland, Ireland, the Netherlands, Belgium, and the Netherlands. "It has just been released in the very difficult U.K. market, and BMG in London says that its aim is 1 million sales by the end of the summer."

The single, released on the RCA imprint in the U.K., jumped from No. 74 to No. 11 for the week ending Saturday (20), the biggest jump in the history of the U.K.'s charts.

"We tremble to think what Los Del Rio's album 'Fiesta Macarena' will do in Asia," García adds.

BMG says that Los Del Rio's albums have sold 1 million units worldwide in the past two years, while 4 million compilations that include "Macarena" have been made. According to BMG, there are 76 compilations on the market that include "Macarena."

The question remains: Who are the members of Los Del Rio and how did it come to be? Antonio Romero and Rafael Ruiz, both 48, were born in the southern Spanish province of Dos Hermanas just outside Seville in the flamenco-rich Andalusian region.

"I began performing together at age 14 and released two EPs in 1966," recalls Romero, who looks, talks, and acts as if absolutely nothing special has happened to him. "Since then, we've looked after our mothers and then our families—we're both married with four children—living a life of sacrifice and responsibility."

They began recording 31 albums of rumba-based southern Spanish roots music, but until "Macarena," their public was 40-somethings from small towns in southern Spain who had nothing to do with youth culture.

As Javier López, one of the record managers at French-owned megastore FNAC in Madrid, points out, "Their music was becoming more and more in the big cities, and it wasn't until 'Macarena' that they became a youth phenomenon."

Sandro D'Angeli, deputy director at Spain's largest chart-based radio network, Cadena SER's Los 40 Princi-

pales agency. "Until now, Los Del Rio was played only on 25-plus demographic stations. Spanish kids barely knew the name. Now, they have left from Spanish roots music to international dance music."

Outside Spain, of course, Los Del Rio has been chosen to become a dance sensation, which helps to explain a bizarre paradox: Spain was one of the last countries to be knocked sideways by "Macarena" madness and the quintessential "Macarena" song.

Romero, who composed "Macarena," explains that he and Ruiz were at a late-1992 party in Caracas, Venezuela, with former Venezuelan President Carlos Andrés Bello. Romero uttered a flirtatious compliment to a beauty who was dancing flamenco especially well: "Give joy to your people, because for your country there is only one good thing."

Macarena is a neighborhood in Seville and also a revered city virgin, which is why many *serenitas* bear the name. Macarena, for that matter, girls born in that first few months in countries where the song has not appeared have been christened Macarena.

"Anyways, that was the inspiration for the song, which I wrote that night," Romero says. "In early '93, we recorded it in Spain, and it dominated the Spanish Air Play chart. It was a revolution. Spring 1994 was the time this madness has not stopped."

### 'WE'RE BEING MOBBED'

Adds Basso, the smacking of the palm on his forehead, "*Hombre*, whenever you make a single, you hope that it'll be a big hit, but we never imagined anything like this. After 35 years of releasing music, we are now being mobbed."

To give an idea of how the members of Los Del Rio have been seen until now in their own country, in 1992, they were asked to perform at the Euro to tour several countries to play to Spanish emigrants, many of whom had relocated during the Franco dictatorship of the '50s and '60s.

"We played to groups of angry, nostalgic Spaniards in Latin America, Norway, Belgium, the Netherlands, Morocco," recalls Romero. "We're very grateful to make up our minds about what sort of band we wanted to be," says Mills. "But all our favorite bands were very eclectic."

Spain, Leshay, senior VP of artist development at Columbia in New York, says that the label will take a "softly, softly" approach in breaking Kula Shaker into the U.S. market.

But the band's land development from nothing to what they're currently becoming in the U.K., he says. "Success stories come and go so fast over there that it's hard to make up our minds about what sort of band we wanted to be," says Mills. "But all our favorite bands were very eclectic."

In early 1995, "Macarena" had a resurgence in Mexico and Miami, where the "Macarena" dance emerged and soon broke world records, with 15,000 people dancing simultaneously outside the MGM in Las Vegas, as well as Dallas and Miami. "The 'F-Mix' version also rocked in Canada."

"But the big moment was when a new semi-English language remix was released in Miami by the House of Boys with a female voice," says García. "This version entered the Billboard Hot 100 Singles chart in September 1995 and reached No. 45 the first time around."

Also in 1995, Los Del Rio

albums were released: "A Mi Me Gusta," which contains the original nonremix version of "Macarena," and "Macarena 2," which has all the versions to date. "By this time, I was preparing the single for a European launch and sent it to BMG offices in Germany, which had all the versions to date. 'By this time, I was preparing the single for a European launch and sent it to BMG offices in Germany, which had all the versions to date. 'By this time, I was preparing the single for a European launch and sent it to BMG offices in Germany, which had all the versions to date."

The reaction was warm, so BMG decided to spend time with them. Bumpers, who worked on Scatman John's "Scatman" single. Bass Bumpers' remix was released in several European territories in February and March of 1995.

"It rocketed in Germany, where 700,000 units have been sold of an 18-minute single covering five versions: the original, F-Mix, BaySide Boys, and two Bumpers. In France, 400,000 units have been sold," says García. She notes that the BaySide Boys' version is the one getting played in U.S. and European radio this summer.

The paradox in Spain is that although the original 1993 version sold well, the "fever" did not really reach the country until the June launch of

the BaySide Boys' version mixed with segments of other mixes. This means that Spanish youth people were aware of the music while it was to discover "Macarena" madness.

The fever is set to last until the fall, at least. In the first week of July, yet another version of the Billboard Hot 100, at No. 72: "Macarena Non-Stop." And a Canadian imitator of Los Del Rio who calls himself Los Del Mar (which means "house of the sea," as opposed to "house of the sun") was spent three weeks in the lower reaches of the Hot 100.

Additionally, a new album by Los Del Rio entered The Billboard Latin 50 at No. 42. It contains all the versions of "Macarena" and is a staple of the appropriately, "Macarena Non-Stop."

D'Angeli of Los 40 Principales, which has a daily audience of 4.3 million, says, "This is an extraordinary phenomenon that has come on top of the European dance boom. The song is infectious, with connotations of pure joy. Even so, its international success has not been the case in the U.S. The single has ever had this effect on the radio, and it's the first time in Spain in 33 years that Los Del Rio has reached a teenage audience."

FNAC's López reckons that

"Macarena" will not be as huge in Spain as it has been in, say, Finland because of the band's association with a song that was not theirs. But its international success is logical. The video, which received heavy rotation on MTV, is very modern compared to Los Del Rio's image in Spain, and the song says nothing if not "extremely catchy." However, at FNAC, the single remains on the rumble rack.

And the sports link? The German soccer team turned to Frankfurt the day after its June triumph over the Czech Republic in London's Wembley Stadium and was amazed to see 25,000 fans celebrating in the streets by dancing to "Macarena" played on loudspeakers.

At the Tour de France, many race stages began with the invigorating "Macarena" played on several radio stations at the same time. Some cyclists were seen moving their lips to the song as they pedaled off.

And last year, NBA fans were surprised to see the song played at a famous Mexico Wave with the "Macarena" dance during rest periods. Meanwhile, football and baseball players reportedly request that the song be played before they walk onto the field.

## COLUMBIA'S EASTERN-LEANING KULA SHAKER LOOKS TO U.S.

(Continued from page 8)

that high," admits manager Kevin Nixon, who, like Mills, places much of the credit for the breakthrough with the band's producer, Rick Rubin. Rubin, who has heavily supported "Tatva" for several weeks. "I was surprised when it even got on the B-list there," says Mills. "Half of it's in Spanish, and the other half is in English. What-though, 'Everyone here's waiting for the album. The good thing with Kula Shaker is that it's Columbia has let their music breathe for itself, (and it has) let it get breathe, and at the end of the day, 'Tatva' is a great pop single."

The band's next U.K. single will be the more rocking "Hey Dicks!" due Aug. 27, but "K" features several other examples of Kula Shaker's mystical leanings, including "Govinda" and "Temple Of Everlasting Light."

"At the beginning, people were saying we were making up our minds about what sort of band we wanted to be," says Mills. "But all our favorite bands were very eclectic."

Spain, Leshay, senior VP of artist development at Columbia in New York, says that the label will take a "softly, softly" approach in breaking Kula Shaker into the U.S. market.

But the band's land development from nothing to what they're currently becoming in the U.K., he says. "Success stories come and go so fast over there that it's hard to make up our minds about what sort of band we wanted to be," says Mills. "But all our favorite bands were very eclectic."

To that end, Leshay says that Columbia has let Kula Shaker the band develop from nothing to what they're currently becoming in the U.K., he says. "Success stories come and go so fast over there that it's hard to make up our minds about what sort of band we wanted to be," says Mills. "But all our favorite bands were very eclectic."

"We're going to super-serve the indie audience and get the mainstream audience to see that we associate people can get the album while the band is on the road,"

says Leshay. "But January is when we're really going to attack the first single; they'll be back in February or March. The second single, 'Tatva,' we'll have them again. The pieces are falling nicely into place."

Kula Shaker's initial steps onto the live circuit was as the Keys, but it was Rubin's production that got the band began to attract A&R interest. "This lineup's been going for three years," says Mills, who is the son of activist Harry Belafonte. "The band has a strong English thespian Sir John Mills. 'We were giggling solid, trying to get to a deal, thinking we were ready for it before we really were.'"

The band had two development deals, one with RCA, but no signing resulted. "At the very beginning of 1996, we were living in a house without any heating, we'd lost our development deal, it was not going to work, we were going to be, we didn't give ourselves any alternative. It was either make it in this band or not."

## I.R.S.'S COPELAND TO LAUNCH LABEL

(Continued from page 6)

money to buy I.R.S. back, but Copeland was unable to meet it.

He is said to have found investors at the 11th hour, but the deadline was too close to meet, according to a source close to the discussion.

"They did come up with a package, but the deadline was so tight, and the 60-day due diligence made it too difficult for EMI," the source says. "I have had a long and fruitful relationship with EMI, which will continue with the announcement next week of our new plans," says Copeland, who created the band in 1978. "I am mutually working out plans now that we won't leave any artist in a lurch or careers in jeopardy. It has been my and EMI's concern that from a staff and artist perspective, the right thing is done by everyone."

The announcement from EMI-Capitol stated that I.R.S.'s roster and catalog will be sold to EMI. EMI-Capitol's various labels. However, sources say that I.R.S. acts could also end up as senior manager of publicity.

Copeland's new, still-unnamed label.

Copeland says his new label will be a much smaller operation than I.R.S., with lower overhead. "It will be a more personal company but with major distribution," he says. "We have the best of both worlds," says Copeland.

EMI declined to comment by press time on Copeland's expected venture. I.R.S.'s roster includes the Buzzcocks, Pat O'Brien, Sepultura, Gores, and the Tribal Dance label. Its catalog includes titles by R.E.M., Black Sabbath, Concrete Blonde, the Alarm, and the Waitresses.

As to the future of I.R.S. staffers, Sigsworth, VP of international marketing and production at I.R.S., is headed to Virgin Records as director of product management. Bruce Hyman, I.R.S. manager of royalties, is joining Twisted Records in a similar position. And I.R.S. head of publicity Janeane Aronson is slated at Windham Hill Records in L.A. on Monday (22) as senior manager of publicity.



# Hot 100 Airplay™

Compiled from a national sample of airplay by Broadcast Data Systems' Radio trace service (BDS) stations on electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing extent of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPANY)	WEEKS ON CHART
1	<b>NO. 1**</b>	
1	<b>YOU LEARN</b> KARL LINDENBERG (A&J)	1
2	<b>GIVE ME ONE REASON</b> TERRY CHAPMAN (EASTWEST)	2
3	<b>RECAUSE YOU'RE HERE</b> CELINE DION (SUGAR)	3
4	<b>WALKING MY SORFITS</b> KISSIN' YOU (A&J)	4
5	<b>ALWAYS BE MY BABY</b> KISSIN' YOU (A&J)	5
6	<b>HOOBY KNOW</b> THE TONY CHAPMAN (EASTWEST)	6
7	<b>CHANGE THE WORLD</b> SUGAR (SUGAR)	7
8	<b>WHO WILL SAVE YOUR SOUL</b> SUGAR (SUGAR)	8
9	<b>IRONIC</b> KISSIN' YOU (A&J)	9
10	<b>THE CROSSROADS</b> KISSIN' YOU (A&J)	10
11	<b>I LOVE YOU ALWAYS FOREVER</b> KISSIN' YOU (A&J)	11
12	<b>YOU'RE MAKING ME HIGH</b> KISSIN' YOU (A&J)	12
13	<b>MACARENA (BAYSIDE BOYS MIX)</b> LOS DEL VECINO (SUGAR)	13
14	<b>COUNTING BLUE CARS</b> KISSIN' YOU (A&J)	14
15	<b>JEALOUSY</b> KISSIN' YOU (A&J)	15
16	<b>STANDING OUTSIDE A BROKEN HOME</b> KISSIN' YOU (A&J)	16
17	<b>FOREVER</b> KISSIN' YOU (A&J)	17
18	<b>MISSING</b> KISSIN' YOU (A&J)	18
19	<b>FOLLOW YOU DOWN</b> KISSIN' YOU (A&J)	19
20	<b>WONDER</b> KISSIN' YOU (A&J)	20
21	<b>THE EARTH, THE SUN, THE RAIN</b> KISSIN' YOU (A&J)	21
22	<b>C'MON 'N' RIDE IT (THE TRAIN)</b> KISSIN' YOU (A&J)	22
23	<b>I CAN SLEEP BABY IF I</b> KISSIN' YOU (A&J)	23
24	<b>PEPPER</b> KISSIN' YOU (A&J)	24
25	<b>CHILDREN</b> KISSIN' YOU (A&J)	25
26	<b>STUPID GIRL</b> KISSIN' YOU (A&J)	26
27	<b>EVERYTHING FALLS APART</b> KISSIN' YOU (A&J)	27
28	<b>MY LOVE (A BOSTON MIX)</b> KISSIN' YOU (A&J)	28
29	<b>SETTIN' UP IN MY ROOM</b> KISSIN' YOU (A&J)	29
30	<b>TONIGHT, TONIGHT</b> KISSIN' YOU (A&J)	30
31	<b>SUPERHEROS</b> KISSIN' YOU (A&J)	31
32	<b>OLD MAN IN THE MOON (GET TO HEAVEN)</b> KISSIN' YOU (A&J)	32
33	<b>HAPPY ON THE WAY (A HEART)</b> KISSIN' YOU (A&J)	33
34	<b>CHAMPAGNE SUPERNOVA</b> KISSIN' YOU (A&J)	34

\* Records with the greatest airplay gains. © 1996, Billboard/BPI Communications.

# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) reported retail stores and outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPANY)	WEEKS ON CHART
1	<b>NO. 1**</b>	
1	<b>HOW DO YOU WANT TO BE TREATED</b> KISSIN' YOU (A&J)	1
2	<b>YOU'RE MAKING ME HIGH</b> KISSIN' YOU (A&J)	2
3	<b>THWISTED</b> KISSIN' YOU (A&J)	3
4	<b>ELEVATORS (EYE &amp; YOU)</b> KISSIN' YOU (A&J)	4
5	<b>I CAN'T SLEEP BABY IF I</b> KISSIN' YOU (A&J)	5
6	<b>LOUNGE</b> KISSIN' YOU (A&J)	6
7	<b>C'MON 'N' RIDE IT (THE TRAIN)</b> KISSIN' YOU (A&J)	7
8	<b>KISSIN' YOU</b> KISSIN' YOU (A&J)	8
9	<b>GIVE ME ONE REASON</b> TERRY CHAPMAN (EASTWEST)	9
10	<b>ONLY YOU</b> KISSIN' YOU (A&J)	10
11	<b>MY LOVE (YOU DON'T KNOW)</b> KISSIN' YOU (A&J)	11
12	<b>MY LOVE (YOU DON'T KNOW)</b> KISSIN' YOU (A&J)	12
13	<b>CHANGE THE WORLD</b> SUGAR (SUGAR)	13
14	<b>THA CROSSROADS</b> KISSIN' YOU (A&J)	14
15	<b>I LIKE</b> KISSIN' YOU (A&J)	15
16	<b>BLUE</b> KISSIN' YOU (A&J)	16
17	<b>THREE FROM MISSION: IMPOSSIBLE</b> KISSIN' YOU (A&J)	17
18	<b>SOMEDAY</b> KISSIN' YOU (A&J)	18
19	<b>THATCH ME TEESE</b> KISSIN' YOU (A&J)	19
20	<b>UNTIL IT BECOMES</b> KISSIN' YOU (A&J)	20
21	<b>CHILDREN</b> KISSIN' YOU (A&J)	21
22	<b>PASTIME</b> KISSIN' YOU (A&J)	22
23	<b>GET ON THE ROAD</b> KISSIN' YOU (A&J)	23
24	<b>IT'S ALL THE WAY LIVE (HON)</b> KISSIN' YOU (A&J)	24
25	<b>YOU'RE THE ONE</b> KISSIN' YOU (A&J)	25
26	<b>INSECTIVE</b> KISSIN' YOU (A&J)	26
27	<b>WHO WILL SAVE YOUR SOUL</b> KISSIN' YOU (A&J)	27
28	<b>THREE DELINQUENTS</b> KISSIN' YOU (A&J)	28
29	<b>WHERE DO WE GO FROM HERE</b> KISSIN' YOU (A&J)	29
30	<b>ALWAYS BE MY BABY</b> KISSIN' YOU (A&J)	30
31	<b>THE EARTH, THE SUN, THE RAIN</b> KISSIN' YOU (A&J)	31
32	<b>IT'S A PARTY</b> KISSIN' YOU (A&J)	32
33	<b>STREET DREAMS</b> KISSIN' YOU (A&J)	33
34	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	34
35	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	35
36	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	36
37	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	37
38	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	38
39	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	39
40	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	40

\* Records with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

# NOT 100 RECURRENT AIRPLAY

WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPANY)	WEEKS ON CHART
1	<b>TELL ME</b> KISSIN' YOU (A&J)	1
2	<b>SANTA MONICA (HONTO THE WORLD)</b> KISSIN' YOU (A&J)	2
3	<b>THE WORLD IS YOURS</b> KISSIN' YOU (A&J)	3
4	<b>ANYONE BUT YOU</b> KISSIN' YOU (A&J)	4
5	<b>WATFALLS</b> KISSIN' YOU (A&J)	5
6	<b>FANTASY</b> KISSIN' YOU (A&J)	6
7	<b>ONE SWEET DAY</b> KISSIN' YOU (A&J)	7
8	<b>BACK FOR GOOD</b> KISSIN' YOU (A&J)	8
9	<b>I WANT TO COME OVER</b> KISSIN' YOU (A&J)	9
10	<b>I'LL BE THERE FOR YOU</b> KISSIN' YOU (A&J)	10
11	<b>DECEMBER</b> KISSIN' YOU (A&J)	11

Records with titles which have appeared on the Hot 100 chart for 20 weeks or more. (Source: Billboard/BPI Communications)

# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) reported retail stores and outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPANY)	WEEKS ON CHART
1	<b>NO. 1**</b>	
1	<b>HOW DO YOU WANT TO BE TREATED</b> KISSIN' YOU (A&J)	1
2	<b>YOU'RE MAKING ME HIGH</b> KISSIN' YOU (A&J)	2
3	<b>THWISTED</b> KISSIN' YOU (A&J)	3
4	<b>ELEVATORS (EYE &amp; YOU)</b> KISSIN' YOU (A&J)	4
5	<b>I CAN'T SLEEP BABY IF I</b> KISSIN' YOU (A&J)	5
6	<b>LOUNGE</b> KISSIN' YOU (A&J)	6
7	<b>C'MON 'N' RIDE IT (THE TRAIN)</b> KISSIN' YOU (A&J)	7
8	<b>KISSIN' YOU</b> KISSIN' YOU (A&J)	8
9	<b>GIVE ME ONE REASON</b> TERRY CHAPMAN (EASTWEST)	9
10	<b>ONLY YOU</b> KISSIN' YOU (A&J)	10
11	<b>MY LOVE (YOU DON'T KNOW)</b> KISSIN' YOU (A&J)	11
12	<b>MY LOVE (YOU DON'T KNOW)</b> KISSIN' YOU (A&J)	12
13	<b>CHANGE THE WORLD</b> SUGAR (SUGAR)	13
14	<b>THA CROSSROADS</b> KISSIN' YOU (A&J)	14
15	<b>I LIKE</b> KISSIN' YOU (A&J)	15
16	<b>BLUE</b> KISSIN' YOU (A&J)	16
17	<b>THREE FROM MISSION: IMPOSSIBLE</b> KISSIN' YOU (A&J)	17
18	<b>SOMEDAY</b> KISSIN' YOU (A&J)	18
19	<b>THATCH ME TEESE</b> KISSIN' YOU (A&J)	19
20	<b>UNTIL IT BECOMES</b> KISSIN' YOU (A&J)	20
21	<b>CHILDREN</b> KISSIN' YOU (A&J)	21
22	<b>PASTIME</b> KISSIN' YOU (A&J)	22
23	<b>GET ON THE ROAD</b> KISSIN' YOU (A&J)	23
24	<b>IT'S ALL THE WAY LIVE (HON)</b> KISSIN' YOU (A&J)	24
25	<b>YOU'RE THE ONE</b> KISSIN' YOU (A&J)	25
26	<b>INSECTIVE</b> KISSIN' YOU (A&J)	26
27	<b>WHO WILL SAVE YOUR SOUL</b> KISSIN' YOU (A&J)	27
28	<b>THREE DELINQUENTS</b> KISSIN' YOU (A&J)	28
29	<b>WHERE DO WE GO FROM HERE</b> KISSIN' YOU (A&J)	29
30	<b>ALWAYS BE MY BABY</b> KISSIN' YOU (A&J)	30
31	<b>THE EARTH, THE SUN, THE RAIN</b> KISSIN' YOU (A&J)	31
32	<b>IT'S A PARTY</b> KISSIN' YOU (A&J)	32
33	<b>STREET DREAMS</b> KISSIN' YOU (A&J)	33
34	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	34
35	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	35
36	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	36
37	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	37
38	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	38
39	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	39
40	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	40

\* Records with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

# Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) reported retail stores and outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

WEEK LAST WEEK	TITLE ARTIST (LABEL/COMPANY)	WEEKS ON CHART
1	<b>NO. 1**</b>	
1	<b>HOW DO YOU WANT TO BE TREATED</b> KISSIN' YOU (A&J)	1
2	<b>YOU'RE MAKING ME HIGH</b> KISSIN' YOU (A&J)	2
3	<b>THWISTED</b> KISSIN' YOU (A&J)	3
4	<b>ELEVATORS (EYE &amp; YOU)</b> KISSIN' YOU (A&J)	4
5	<b>I CAN'T SLEEP BABY IF I</b> KISSIN' YOU (A&J)	5
6	<b>LOUNGE</b> KISSIN' YOU (A&J)	6
7	<b>C'MON 'N' RIDE IT (THE TRAIN)</b> KISSIN' YOU (A&J)	7
8	<b>KISSIN' YOU</b> KISSIN' YOU (A&J)	8
9	<b>GIVE ME ONE REASON</b> TERRY CHAPMAN (EASTWEST)	9
10	<b>ONLY YOU</b> KISSIN' YOU (A&J)	10
11	<b>MY LOVE (YOU DON'T KNOW)</b> KISSIN' YOU (A&J)	11
12	<b>MY LOVE (YOU DON'T KNOW)</b> KISSIN' YOU (A&J)	12
13	<b>CHANGE THE WORLD</b> SUGAR (SUGAR)	13
14	<b>THA CROSSROADS</b> KISSIN' YOU (A&J)	14
15	<b>I LIKE</b> KISSIN' YOU (A&J)	15
16	<b>BLUE</b> KISSIN' YOU (A&J)	16
17	<b>THREE FROM MISSION: IMPOSSIBLE</b> KISSIN' YOU (A&J)	17
18	<b>SOMEDAY</b> KISSIN' YOU (A&J)	18
19	<b>THATCH ME TEESE</b> KISSIN' YOU (A&J)	19
20	<b>UNTIL IT BECOMES</b> KISSIN' YOU (A&J)	20
21	<b>CHILDREN</b> KISSIN' YOU (A&J)	21
22	<b>PASTIME</b> KISSIN' YOU (A&J)	22
23	<b>GET ON THE ROAD</b> KISSIN' YOU (A&J)	23
24	<b>IT'S ALL THE WAY LIVE (HON)</b> KISSIN' YOU (A&J)	24
25	<b>YOU'RE THE ONE</b> KISSIN' YOU (A&J)	25
26	<b>INSECTIVE</b> KISSIN' YOU (A&J)	26
27	<b>WHO WILL SAVE YOUR SOUL</b> KISSIN' YOU (A&J)	27
28	<b>THREE DELINQUENTS</b> KISSIN' YOU (A&J)	28
29	<b>WHERE DO WE GO FROM HERE</b> KISSIN' YOU (A&J)	29
30	<b>ALWAYS BE MY BABY</b> KISSIN' YOU (A&J)	30
31	<b>THE EARTH, THE SUN, THE RAIN</b> KISSIN' YOU (A&J)	31
32	<b>IT'S A PARTY</b> KISSIN' YOU (A&J)	32
33	<b>STREET DREAMS</b> KISSIN' YOU (A&J)	33
34	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	34
35	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	35
36	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	36
37	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	37
38	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	38
39	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	39
40	<b>THEY DON'T CARE ABOUT US</b> KISSIN' YOU (A&J)	40

\* Records with the greatest sales gains. © 1996, Billboard/BPI Communications and SoundScan, Inc.

	LAST WEEK	2 WEEK AGO	WEEKS ON CHART	TITLE PRODUCER (ENGINEER)	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
49	46	45	38	MY LOVE ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ LA BOULE ♣ (C) (D) (F) (G) ♡ AAA 64466	
50	50	46	21	2, 3, 4 (SUMPIN' NEW) ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ COOLIO ♣ (C) (D) (F) (G) ♡ AAA 64466	
51	43	53	13	REACH COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ GLORIA ESTEFAN ♣ (C) (D) (F) (G) ♡ AAA 64466	
52	47	41	11	FLOOD A BELOW RAIN ♡ (CLAY)	♣ AARS OF JAY ♣ (C) (D) (F) (G) ♡ AAA 64466	
53	55	61	3	IT'S A PARTY COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ BUSTA RHYMES FEATURING ZANE ♣ (C) (D) (F) (G) ♡ AAA 64466	
54	54	57	7	ONE BY ONE COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ CHER ♣ (C) (D) (F) (G) ♡ AAA 64466	
55	56	64	4	WHERE DO WE GO FROM HERE COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ DEBORAH COX ♣ (C) (D) (F) (G) ♡ AAA 64466	
56	59	49	4	MY SOO COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ GHOST TOWN DJ ♣ (C) (D) (F) (G) ♡ AAA 64466	
57	63	88	3	TUCKER'S TOWN COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ HOOTIE & THE BLOWFISH ♣ (C) (D) (F) (G) ♡ AAA 64466	
58	45	44	6	THEY DIDN'T CARE ABOUT US COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ MICHAEL JACKSON ♣ (C) (D) (F) (G) ♡ AAA 64466	
59	66	57	6	IF I RULED THE WORLD COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ NAS ♣ (C) (D) (F) (G) ♡ AAA 64466	
60	60	54	12	YOU ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ MCNUT AFF ♣ (C) (D) (F) (G) ♡ AAA 64466	
61	51	49	15	COUNT ON ME (FROM "WAITING TO EXHALE") ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ WHITNEY HOUSTON & CEE WAX ♣ (C) (D) (F) (G) ♡ AAA 64466	
62	62	68	10	I'LL NEVER STOP LOVING YOU COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ J'SON ♣ (C) (D) (F) (G) ♡ AAA 64466	
63	64	72	2	MINT CAR COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ THE CURE ♣ (C) (D) (F) (G) ♡ AAA 64466	
64	62	47	6	BACK THE WORK COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ KUVIN MALL ♣ (C) (D) (F) (G) ♡ AAA 64466	
65	65	65	5	WHERE IT'S AT COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ BECK ♣ (C) (D) (F) (G) ♡ AAA 64466	
66	61	67	4	MACARENA COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ LOS DEL RIO ♣ (C) (D) (F) (G) ♡ AAA 64466	
67	63	68	20	KEEP ON, KEEP ON (FROM "SUNSET PARK") ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ MC LYTE FILL, XScape ♣ (C) (D) (F) (G) ♡ AAA 64466	
68	66	70	5	BLACKBERRY MASSES COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ MISTA ♣ (C) (D) (F) (G) ♡ AAA 64466	
69	67	70	17	AIN'T NO HIGGA-GOGA PRESIDENTS ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ JAY-Z FEAT. FOXXY BROWN ♣ (C) (D) (F) (G) ♡ AAA 64466	
70	63	74	3	THIS IS YOUR NIGHT COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ AMBER ♣ (C) (D) (F) (G) ♡ AAA 64466	
71	71	80	3	WHERE DO WE GO FROM HERE (FROM "ERASER") ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ VANESSA WILLIAMS ♣ (C) (D) (F) (G) ♡ AAA 64466	
72	76	75	5	ALL ALONG COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ BLESSED UNION OF SOULS ♣ (C) (D) (F) (G) ♡ AAA 64466	
73	73	83	3	RENECKE GAMES COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ JEFF FOXWORTHY WITH ALAN JACKSON ♣ (C) (D) (F) (G) ♡ AAA 64466	
74	64	63	11	YOU STILL TOUCH ME COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ STING ♣ (C) (D) (F) (G) ♡ AAA 64466	
75	80	81	4	ANGELINE IS COMING HOME COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ THE BADKELS ♣ (C) (D) (F) (G) ♡ AAA 64466	
76	NEW	1	1	LIKE A WOMAN COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ THE TONY RICH PROJECT ♣ (C) (D) (F) (G) ♡ AAA 64466	
77	69	92	9	HOUSE REAPER COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ MEN OF VIZION ♣ (C) (D) (F) (G) ♡ AAA 64466	
78	109	92	3	THE THINGS THAT YOU DO COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ GINA THOMPSON ♣ (C) (D) (F) (G) ♡ AAA 64466	
79	77	69	16	MACHINEDOWN (FROM "FEAR") ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ JUSI ♣ (C) (D) (F) (G) ♡ AAA 64466	
80	73	66	11	FOREVER MORE COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ PUFFY JOHNSON ♣ (C) (D) (F) (G) ♡ AAA 64466	
81	86	76	9	ONE MORE TRY COLUMBIA		
82	72	58	10	THE ONLY THING THAT LOOKS GOOD ON ME IS YOU COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ DANYEL JONES ♣ (C) (D) (F) (G) ♡ AAA 64466	
83	79	85	4	IN THE HOOD COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ BRYAN ADAMS ♣ (C) (D) (F) (G) ♡ AAA 64466	
84	85	79	17	IN THE MEANTIME COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ SPACEHOG ♣ (C) (D) (F) (G) ♡ AAA 64466	
85	91	—	1	PAPARAZZI COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ XZIBIT ♣ (C) (D) (F) (G) ♡ AAA 64466	
86	82	73	9	WRONG COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ EVERYTHING BUT THE GIRL ♣ (C) (D) (F) (G) ♡ AAA 64466	
87	93	—	1	WAITING FOR WEDNESDAY COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ LISA LOEB & NINE STORIES ♣ (C) (D) (F) (G) ♡ AAA 64466	
88	87	95	6	MACARENA COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ LOS DEL RIO ♣ (C) (D) (F) (G) ♡ AAA 64466	
89	74	77	14	SCARED (FROM "EOTIE") ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ LUKE ♣ (C) (D) (F) (G) ♡ AAA 64466	
90	90	—	1	MARIA COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ RICKY MARTIN ♣ (C) (D) (F) (G) ♡ AAA 64466	
91	75	85	19	PLEASE DON'T GO COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ IMITATE ♣ (C) (D) (F) (G) ♡ AAA 64466	
92	81	84	19	RELEASE ME COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ ANGELINA ♣ (C) (D) (F) (G) ♡ AAA 64466	
93	89	89	8	GUILTY COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ GRAVITY MILLS ♣ (C) (D) (F) (G) ♡ AAA 64466	
94	94	—	1	NEVER TOO BUSY COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ KENNY LATTIMORE ♣ (C) (D) (F) (G) ♡ AAA 64466	
95	NEW	1	1	DO YOU MISS ME COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ JOCELYN ENRIQUEZ ♣ (C) (D) (F) (G) ♡ AAA 64466	
96	84	89	8	FOR THE LOVE OF YOU COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ JORDIN HALL ♣ (C) (D) (F) (G) ♡ AAA 64466	
97	85	89	8	CAN'T GET YOU OFF MY MIND COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ LENNY KRIVITZ ♣ (C) (D) (F) (G) ♡ AAA 64466	
98	NEW	1	1	KUNG FEM HIGH COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ SADI H ♣ (C) (D) (F) (G) ♡ AAA 64466	
99	NEW	1	1	WISHES (FROM "KAZAM") ♡ COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ NATHAN MORRIS ♣ (C) (D) (F) (G) ♡ AAA 64466	
100	84	89	19	AIN'T NOBODY KISSING YOU COLUMBIA ♡ (COLUMBIA) ♡ J.A. SARAI & JEFFREY M. (HOLSTEN) ♡ MONTY ♡	♣ FAITH EVANS ♣ (C) (D) (F) (G) ♡ AAA 64466	

104

# HOT 100 SINGLES SPOTLIGHT

by Theda Sandiford-Waller

**HIGH TIME:** Considering the smashing success of Toni Braxton's self-titled album, it's hard to believe that prior to this week, the lady's reached No. 1 on the Hot 100 Singles chart. Braxton did, however, top Hot 100 Airplay in 1994 with "Breathe Again." She makes up for lost time this week, as steady airplay singles "You're Makin' Me High"/"Let It Flow" (LaFace/Arista) past 2Pac's a pulse to the top of the chart.

**YOU LEARN, YOU KNOW:** Hot Shot Debut honors go to **Alanis Morissette's** two-sided single "You Learn"/"You Oughta Know" (Maverick/Reprise), which bows at No. 6. The B-side, an acoustic version of the song recorded at this year's Grammy Awards, was heretofore commercially unavailable as a single. "You Learn"/"You Oughta Know" enters Hot 100 Singles Sales at No. 37. In addition, with 206 of 282 monitored stations spinning "You Learn," the song retains its No. 1 rank on Hot 100 Airplay for a second week.

**GRIDLOCK ALERT:** Due to **Morissette's** debut and the 9-6 jump by **Erie Clapton's** "Change The World" (Reprise), two titles in the top 10 were pushed back despite gains that warrant bullets. **R. Kelly's** "I Can't Seely Baby (I'll)" (Jive), 7-8, and **Quad City DJ's** "C'mon N' Ride It (The Train)" (Quadrasound/Big Beat Atlantic), 8-8. **Backstreet Boys** are not common, but each of these titles post gains exceeding 10%.

**OUTKASTS NO MORE:** With more than 60,000 units sold in its first week, Outkast's "Elevators (Me & You)" enters Hot 100 Singles Sales at No. 5. On the strength of these sales, "Elevators (Me & You)" debuts on the Hot 100 at No. 16. Outkast's best showing on that chart, with airplay being detected at only eight monitored stations, 97% of Outkast's Hot 100 chart points are from sales. The single is the best-selling title in 17 SoundScan markets. Break-out sales markets include Dallas, Atlanta, and St. Louis. In addition, at WJMH Greensboro, N.C., the LaFace/Arista single is ranked No. 6, with 57 detections.

**GAINING AND GAINING:** For its consistent substantial audience growth, **Donna Lewis' "I Love You Always Forever"** has won the Hot 100's Greatest Gainer/Airplay honors for the fifth consecutive week. The Atlantic single moves 31-22 on the Hot 100. This is Lewis' debut single, but her rapid acceptance at radio seems to indicate that we will be hearing a lot from this Welsh singer/songwriter in the future. Lewis recently completed a major-market radio tour and will travel to Europe in August to promote her release there.

**ON THE REBOUND:** With audience impressions of "This Is Your Night" by **Amber (Tommy Boy)** doubling, the song rebounds 87-70 on the Hot 100 and enters Hot 100 Airplay at No. 73. Also, "The Things You Do" by **Gina Thompson (Arista)** bounces back 104-78 on the Hot 100, due to sales of a newly released cassette single. "Things" was previously available on 12-inch vinyl.

**ON AIR:** Three songs are making their first appearances on the Hot 100 Airplay chart. Joining the radio pack are "Hit Me Off" by **New Edition**, No. 90 (MCA); "Lounjin" by **L.L. Cool J.**, No. 67 (Def Jam/Mercury); and **Amber's** aforementioned "This Is Your Night."

# BBBLU UNDER HOT 100 SINGLES

THIS WEEK LAST WEEK PEAK POSITION	TITLE (LABEL, DISTRIBUTING LABEL)	THIS WEEK LAST WEEK PEAK POSITION	TITLE (LABEL, DISTRIBUTING LABEL)
1 15	15 <b>THINGS YOU DO FOR LOVE</b> NEW EDITION (MCA)	14 11	11 <b>SO MANY WAYS</b> THE GRACIAS (ATLANTIC)
2 16	16 <b>TILL BEHOLD</b> LATE JULY (JIVE)	15 6	6 <b>OPERATION LOCKDOWN</b> THE JELLYROLLS (GOLD COAST RECORDS)
3 3	3 <b>SAFE ON LECH</b> LATE JULY (JIVE)	16 11	11 <b>HELLHOUND</b> THE JELLYROLLS (GOLD COAST RECORDS)
4 19	19 <b>SHOW ME HEAVEN</b> TINA TURNER (ATLANTIC)	17 18	18 <b>ME AND THESE DREAM EYES OF MINE</b> DROLES (JIVE)
5 7	7 <b>YOUR LOVE AMAZES ME</b> LATE JULY (JIVE)	18 21	21 <b>CLONES</b> THE JELLYROLLS (GOLD COAST RECORDS)
6 1	1 <b>PO PAM</b> THE JELLYROLLS (GOLD COAST RECORDS)	19 2	2 <b>PROFESSIONAL WOOD</b> THE JELLYROLLS (GOLD COAST RECORDS)
7 11	11 <b>SA GIRL</b> LATE JULY (JIVE)	20 1	1 <b>BEFORE</b> THE JELLYROLLS (GOLD COAST RECORDS)
8 1	1 <b>AQUA</b> LATE JULY (JIVE)	21 25	25 <b>TAKE ME HIGHER</b> THE JELLYROLLS (GOLD COAST RECORDS)
9 5	5 <b>I CONFESS</b> LATE JULY (JIVE)	22 16	16 <b>LET ME CLEAR MY THROAT</b> THE JELLYROLLS (GOLD COAST RECORDS)
10 14	14 <b>THEY CAN CALL ME GOODBYE</b> LATE JULY (JIVE)	23 4	4 <b>THE BEZNESS</b> LATE JULY (JIVE)
11 1	1 <b>TELL ME IT'S BE AURORE</b> LATE JULY (JIVE)	24 18	18 <b>THEY'VE GOT TO GO AWAY</b> LATE JULY (JIVE)
12 10	10 <b>MY SIDE</b> LATE JULY (JIVE)	25 6	6 <b>SOLY</b> LATE JULY (JIVE)
13 4	4 <b>WITH YOU</b> LATE JULY (JIVE)		

Underlining under the top 25 singles under No. 100 which have not yet charted.

# PGD Sued Over Source-Tagging Choice

By **RETAILER, Anti-Theft System Maker Seeking Injunction**

By **DAVID JEFFREY**

**NEW YORK:**The long-awaited source-tagging of recorded music product has hit another snag.

A major retailer and the manufacturer of an electronic anti-theft system for retail have filed separate lawsuits against PolyGram Group Distribution (PGD) to prevent the shipment of CDs containing recordings that are tagged by PGD and manufactured by a competing electronic security company.

Target Stores, operator of 688 discount department stores that sell CDs, and Checkpoint Systems, manufacturer of an anti-theft system that employs radio frequencies, filed suit in U.S. District Court for the Eastern District of Pennsylvania, charging PGD with violating trademark law. They are seeking an injunction to stop PGD from placing on CDs electronic tags developed by Sensormatic Electronics.

Target suit also names the National Association of Recording Merchandisers (NARM) as a defendant because the music retail trade organization rec-

ommended the use of Sensormatic's acoustic-magnetic technology for the source-tagging of CDs.

Alan Malasky, an attorney with Arent Fox Kintner Plotkin & Kahn representing NARM, says, "NARM's position is that the Target lawsuit is totally without merit. NARM will vigorously defend that lawsuit, as it will defend a previously filed Checkpoint lawsuit, which we also believe is totally without merit."

PolyGram is being sued because it was the first of the major music distributors to announce that it would source-tag CDs. It began shipping a selected number of CDs with source-tagging tags for retail sale July 16. A spokeswoman for PolyGram says the company has "no comment on pending litigation."

A source says the PGD shipments are likely to continue unless the court prohibits them. Target, in its lawsuit, says that it uses Checkpoint anti-theft technology in its stores and that changing over to the Sensormatic system would require "substantial expenditures." It also

charges that PGD's decision to increase the wholesale price of CDs by 8 cents to cover source-tagging costs is unfair to retailers who do not use the Sensormatic system.

Target also charges that the NARM selection process was "dominated" by retailers who use Sensormatic technology. Malasky responds, "That's false."

Checkpoint, which has a smaller share of the retail music business than Sensormatic, named only PGD in its suit because it filed a complaint against NARM earlier this year. The recent Checkpoint suit, virtually the same as Target's, charges that PGD's source-tagging with Sensormatic places Checkpoint at "a significant competitive disadvantage."

Four of the major distributors—WEA, Sony Music Distribution, UFA Distribution, and BMG Distribution—previously indicated that they expect to meet Sensormatic's challenge.

NARM released its initial recommendation of Sensormatic at its annual convention in 1993.

# ARISTA EARNS HIGHEST REVENUES EVER

(Continued from page 6)

Some of Arista's best-selling recordings have been from its joint ventures, particularly those with R&B producers, such as Babyface and L.A. Reid (LaFace Records). Dallas Austin (Rowdy Bop) and Sean "Puffy" Combs (Bad Boy Entertainment).

TLC's second album on LaFace, "CrazySexyCool," has sold more than 10 million units in the U.S., and LaFace had shipped more than 1 million units of Toni Braxton's second album, "Secrets," at fiscal year's end. Rowdy has a rising star in singer Monica. And Bad Boy, executives point out, has a five-for-five success ratio. The label's first five releases have earned a gold record. Its acts include the Notorious B.I.G. and Faith Evans.

Arista Nashville, the country division, has had chart-toppers in the last year with Alan Jackson's "The Greatest Hits Collection" and Brooks & Dunn's "Borderline."

In pop and rock, Arista got a platinum record for Annie Lennox's second effort, "Medusa," and saw a resurgence in sales during the last holiday season for the year-old multiplatinum Kenny G album, "Miracles."

"The goal of the past five years has been to constantly appear at the breath of this company," says L&P.

Well-represented in R&B, pop, and country, Arista's goal is to use its clout to develop its rock roster. Davis says the effort "really has just begun," with the hiring of additional A&R and promotional staffers. The Arista staff now numbers about 250.

Another Arista joint venture, Time Bomb Records, focuses on rock music and has released two albums so far, by Shogun Drops and No Kait. Davis says Time Bomb founder Jim Querquardt is preparing to sign "one or two" more acts.

One of Arista's highest-profile rock releases recently is the new album by Pearl Jam's "Gone Away." The band won strong praise from critics. In addition, the label has an agreement with Grateful Dead Records to distribute some of the Dead's catalog, with a best-of release planned for Sept. 17.

Other releases to come this year include an as-yet-untitled studio album by Kenny G on Sept. 17, the soundtrack to the new Houston film "Prozac Wife," which will include nearly all new

songs by the singer, in the fall albums by Jackson and Crash. Test Dummies in October; new recordings by Lisa Stansfield and Red McCoys; and reissues by Graham Parker, the Box Tops, and the Thompson Twins.

# ROYALTY FIGHT FORESEEN

(Continued from page 10)

IFPI-produced "memorandum of understanding" stating that the labels and the publishers should work to protect each other's rights in the face of piracy and bootlegging. IFPI wants the document to be signed before negotiations begin. BIEM negotiators want discussions about the memorandum to be part of the wider talks on mechanical rates.

As to what those rates should be, the record companies and publishers are already taking different stances.

In his address Kreile argued that authors' bodies such as GEMA have a duty to protect not only the commercial value of members' copyrights but the cultural value. That may mean, he said, opposing those business practices of the labels that issue discounted rates.

For the labels, Garnett says, "these will be very tough negotiations. The current rate does not reflect market realities."

Though a lower mechanical rate would alarm publishers and writers, Kreile raised a larger specter at the GEMA meeting. He said that he believed the potential for major labels to settle accounts directly with their sister publishing companies would undermine the

New artists the label expects to break this year include Robert Miles, No Mercy, Quamba Zoo, a South African band described by L&P as "30s alternative dance pop"; and For Real, a female R&B group on Rowdy.

collecting societies' ability to protect their writers and publishers.

Such an internal transfer of funds from one arm of a multinational corporation to another would not be subject to outside scrutiny, Kreile argued.

He said, "The collection societies do not go so far as to claim that direct accounting procedures which record companies want to practice with publishers who are members of the same group is partly piracy. Yet the collection societies are coming out strongly in saying, 'Trust is good, checks are better.'"

These checks can be performed only by an independent organization controlled by composers, lyricists, and their publishers, Kreile maintained.

Together with the other continental collection societies, GEMA claims to be the guarantee of effective protection of copyright holders' rights, transparency, and maximum efficiency," he said. "And thus, we face the coming disputes with plenty of self-confidence, although we are all aware of the need for talks in good faith between all copyright holders, and that includes the multinational and the collection societies" (see story, page 56).

# Multi-disc set to package? Try Safety-sleeve . . .



Safety-sleeve binders and page products can organize your multi-CD set with incredible graphic possibilities. The compact size lowers your handling and shipping cost without sacrificing presentation.

See your disc manufacturer or call us for details.

UNIVENTURE  
CD CASES, SLIDES & STORAGE

P.O. Box 20306 • Columbia, MO 63228 • 1-800-560-4952 • FAX: (314) 228-5210





# THE Billboard. 200®

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND ANALYZED BY



FOR WEEK ENDING  
JULY 27, 1996

THIS WEEK	WEEKS ON CHART	ARTIST	ALBUM & NUMBER/RECORDING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTES)	TITLE	PEAK POSITION
1	1	1	*** No. 1 ***	IT WAS WRITTEN	1
2	3	2	HAS COLUMBIA 670531 (10 96) \$15.98	IT WAS WRITTEN	1
3	2	3	ALANIS MORISSETTE • A&M 540615 (10 96) \$15.98	JAGGED LITTLE PILL	1
4	2	4	METALLICA ELECTRA 615027 (10 96) \$15.98	LOAD	1
5	1	5	*** HOT SHOT DEBUT ***	BLUE	4
6	4	6	LEANN RIMES CURE 77871 (10 96) \$15.98	BLUE	4
7	4	7	FUGEES • RUFFHOUSE 67147/COLUMBIA (10 96) \$16.98	THE SCORE	1
8	5	8	TOMI BRAXTON • LAFAYETTE 26220/IMPACTA (10 96) \$16.98	SECRETS	2
9	6	9	BONE THUGS-N-HARMONY • RUTHLESS 5030/IMPACTA (10 96) \$16.98	E. 1999 ETERNAL	1
10	8	10	CELINE DION • A&M 540615 (10 96) \$15.98	FALLING INTO YOU	2
11	7	11	TRACY CHAPMAN • ELECTRA 615027 (10 96) \$15.98	NEW BEGINNING	4
12	8	12	KEITH SWEAT • ELECTRA 61707/IMPACTA (10 96) \$15.98	KEITH SWEAT	5
13	11	13	NO DOUBT • TRAUMA 5260/IMPACTA (10 96) \$15.98	TRAGIC KINGDOM	10
14	10	14	SOUNDTRACK • JET JAM 53191/IMPACTA (10 96) \$15.98	THE NUTTY PROFESSOR	8
15	9	15	*** GREATEST GAINER ***	PHENOMENON	13
16	17	16	SOUNDTRACK • REPRISE 46300/WARNER BROS. (10 96) \$17.98	PHENOMENON	13
17	18	17	OASIS • EPC 67351 (10 96) \$16.98	(WHAT'S THE STORY) MORNING GLORY	4
18	15	18	DAVE MATTHEWS BAND • RCA 60680 (10 96) \$16.98	CRASH	2
19	16	19	SHANIA TWAIN • WEA 540615 (10 96) \$15.98	THE WOMAN IN ME	5
20	12	20	CRUCIAL CONFLICT • PULSE 53004/IMPACTA (10 96) \$15.98	THE FINAL TIC	12
21	19	21	SOUNDGARDEN • A&M 540615 (10 96) \$15.98	DOWN ON THE UPSIDE	2
22	18	22	HOOIE & THE BLOWFISH • ATLANTIC 62049/IMPACTA (10 96) \$16.98	FAIRWEATHER JOHNSON	1
23	20	23	MARIAN CAREY • COLUMBIA 66700 (10 96) \$16.98	DAYDREAM	1
24	21	24	RAGE AGAINST THE MACHINE • EPC 57533 (10 96) \$16.98	EVIL EMPHASE	1
25	23	25	GEORGE STRAIT • MCA 11420 (10 96) \$16.98	BLUE CLEAR SKY	3
26	24	26	BECK • GUN 24823/IMPACTA (10 96) \$16.98	ODELAY	16
27	24	27	SOUNDTRACK • MCA 11420 (10 96) \$16.98	THE HUNCHBACK OF NOTRE DAME	11
28	27	28	GARBAGE • A&M 540615 (10 96) \$15.98	GARBAGE	25
29	28	29	WARRIOR BROS. 46317 (10 96) \$16.98	CHAOS AND DISORDER	26
30	25	30	BROOKS & DUNN • A&M 540615 (10 96) \$15.98	BORDERLINE	5
31	26	31	TOO SHORT • DANGEROUS 4184/IMPACTA (10 96) \$16.98	GETTIN' IT (ALBUM NUMBER TEN)	3
32	29	32	"WEDD" AL YANOVIC • ROCKWELL 50271/IMPACTA (10 96) \$16.98	BAD HAY DAY	14
33	29	33	THE CRANBERRIES • ISLAND 52424 (10 96) \$16.98	TO THE FAITHFUL DEPARTED	4
34	30	34	JEWEL • ATLANTIC 62700/IMPACTA (10 96) \$15.98	PIECES OF YOU	27
35	32	35	THE SMASHING PUMPKINS • VIRGIN 40661 (10 96) \$16.98	MELLON COLIE AND THE INFINITE SADNESS	1
36	33	36	BUSH • TRAUMA 52513/IMPACTA (10 96) \$15.98	SIXTEEN STONE	4
37	34	37	GLORIA ESTERLIN • EPC 67293 (10 96) \$16.98	DESTINY	23
38	35	38	DE LA SODA • TOMMY BOY 11841 (10 96) \$16.98	STAKES IS HIGH	13
39	36	39	VARIOUS ARTISTS • TOMMY BOY 11841 (10 96) \$16.98	MTV PARTY TO GO VOLUME 9	36
40	37	40	2PAC • DEATH ROW/IMPACTA 52620/IMPACTA (10 96) \$16.98	ALL EYEZ ON ME	1
41	41	41	BUTTHOLE SURFERS • GUN 27942 (10 96) \$16.98	ELECTRICALLY RAYD	38
42	53	42	PRIMITIVE RADIO GOSPEL • 67000/IMPACTA (10 96) \$15.98	ROCKET	39
43	24	43	JIMMY BUFFETT • MARGINALIA 11451/MCA (10 96) \$15.98	BANANA WENDY	4
44	43	44	R. KELLY • JIVE 41597 (10 96) \$16.98	R. KELLY	1
45	35	45	GEORGE MICHAEL • DREAMWORKS 50000/IMPACTA (10 96) \$17.98	OLDER	6
46	39	46	HARRY CONNICK, JR. • COLUMBIA 67519 (10 96) \$16.98	STAR TURNER	39
47	42	47	COOLIO • TOMMY BOY 11411 (10 96) \$16.98	GANGSTAS PARADISE	5
48	62	48	311 • CAPRICORN 94201/IMPACTA (10 96) \$16.98	311	45
49	37	49	JAY-Z • RUFFHOUSE 67147/COLUMBIA (10 96) \$16.98	REASONABLE DOUBT	23
50	40	50	LOST BOYZ • UNIVERSAL 53107 (10 96) \$15.98	LEGAL DRUG MONEY	6
51	47	51	STONE TEMPLE PILOTS • TINY MUSIC • SONGS FROM THE VATICAN GIFT SHOP	ATLANTIC 62712/IMPACTA (10 96) \$16.98	51
52	44	52	THE ISLEY BROTHERS • JIVE 41597 (10 96) \$16.98	MISSION TO PLEASE	31
53	48	53	N.W.A. • RUTHLESS 50471/IMPACTA (10 96) \$16.98	GREATEST HITS	48
54	52	54	JARS OF CLAY • COLUMBIA 67519 (10 96) \$16.98	JARS OF CLAY	46
55	51	55	TRACY LAWRENCE • ATLANTIC 62660/IMPACTA (10 96) \$16.98	TIME MATCHES ON	25
56	49	56	NATALIE MERCHANT • ATLANTIC 61745/IMPACTA (10 96) \$15.98	TIGERLILY	13

56	31	56	NEIL YOUNG WITH CHAZY HORSE • A&M 540615 (10 96) \$15.98	BROKEN ARROW	31
57	46	57	BLUES TRAVELER • A&M 540615 (10 96) \$15.98	LIVE FROM THE FALL	46
58	35	58	LYLE LOVETT • GUN 11400/IMPACTA (10 96) \$15.98	THE ROAD TO ENSENADA	24
59	45	59	KISS • MERCURY 532147 (10 96) \$16.98	YOU WANTED THE BEST, YOU GOT THE BEST	17
60	56	60	QUAD CITY DJ'S • UNIVERSAL 53004/IMPACTA (10 96) \$15.98	GET ON UP AND DANCE	56
61	58	61	METALLICA • ELECTRA 61707/IMPACTA (10 96) \$15.98	METALLICA	1
62	55	62	LA BOUCHE • RCA 60759 (10 96) \$16.98	SWEET DREAMS	28
63	58	63	ALAN JACKSON • A&M 540615 (10 96) \$15.98	THE GREATEST HITS COLLECTION	5
64	70	64	LL COOL J • DEF JAM 52345/IMPACTA (10 96) \$16.98	MR. SMITH	20
65	54	65	VARIOUS ARTISTS • TOMMY BOY 11731 (10 96) \$15.98	X-GAMES VOL. 1 — MUSIC FROM THE EDGE	49
66	63	66	HOOIE & THE BLOWFISH • ATLANTIC 62049/IMPACTA (10 96) \$16.98	CRACKED REAR VIEW	1
67	65	67	BRYAN ADAMS • A&M 540615 (10 96) \$15.98	18 TIL I DIE	31
68	66	68	ADAM SANDLER • WARNER BROS. 46317 (10 96) \$16.98	WHAT THE HELL HAPPENED TO ME?	18
69	66	69	MINDY MCCREARY • ALMA 60606 (10 96) \$16.98	TEN THOUSAND ANGELS	67
70	67	70	TEVIN CAMPBELL • IMPACTA 46203/WARNER BROS. (10 96) \$16.98	BACK TO THE WORLD	46
71	66	71	SWR KA 66487 (10 96) \$15.98	NEW BEGINNING	9
72	71	72	NEAL MCCOY • ATLANTIC 62070/IMPACTA (10 96) \$15.98	NEAL MCCOY	61
73	64	73	SOUNDTRACK • WEA 540615 (10 96) \$15.98	THE CABLE GUY	41
74	69	74	SOUNDTRACK • A&M 540615 (10 96) \$15.98	WAITING TO EXHALE	1
75	85	75	SOUNDTRACK • RCA VICTOR 60564 (10 96) \$16.98	INDEPENDENCE DAY	73
76	60	76	SPONGE • COLUMBIA 67519 (10 96) \$16.98	WAX ECSTASIC	60
77	62	77	SOUNDTRACK • MOTOWN 53162/IMPACTA (10 96) \$16.98	MISSION: IMPOSSIBLE	16
78	73	78	SOUNDTRACK • WARNER BROS. 46254/WARNER BROS. (10 96) \$16.98	TWISTER	28
79	87	79	JEFF FOXWORTHY • WARNER BROS. 40505 (10 96) \$16.98	GAMES REDNECKS PLAY	24
80	72	80	VINCE GILL • MCA 11422 (10 96) \$16.98	HIGH LONESOME SOUND	24
81	82	81	VARIOUS ARTISTS • COLD FRONT 62181/IMPACTA (10 96) \$16.98	CLUB MIX '96 VOLUME 1	51
82	80	82	VARIOUS ARTISTS • MCA 11422 (10 96) \$16.98	SUN SPLASH! '96 HOT SUMMER HITS	80
83	74	83	CHER • IMPACTA 46173/WARNER BROS. (10 96) \$16.98	IT'S A MAN'S WORLD	64
84	77	84	VARIOUS ARTISTS • CAPITOL 5747/WARNER BROS. (10 96) \$16.98	DANCE MIX U.S.A., VOL. 4	37
85	77	85	GARTH BROOKS • CAPITOL 5747/WARNER BROS. (10 96) \$16.98	THE HITS	1
86	79	86	STING • MCA 11422 (10 96) \$16.98	MERCURY FALLING	5
87	84	87	HEALTH • SWEET HONEY 50523/IMPACTA (10 96) \$16.98	NOCTURNAL	35
88	76	88	THE TONKIN PROJECT • LAFAYETTE 26220/IMPACTA (10 96) \$16.98	WORDS	31
89	80	89	KIRK FRALEY AND THE FAMILY • GOSPEL CENTRIC 72122 (10 96) \$15.98	WHYATCHA LOOKIN' A	23
90	86	90	VARIOUS ARTISTS • JIVE 41597 (10 96) \$16.98	SO DO DEF BASS ALL-STAR	88
91	86	91	GARTH BROOKS • CAPITOL 5747/WARNER BROS. (10 96) \$16.98	FRESH HORSES	2
92	83	92	PORNO FOR PYROS • WARNER BROS. 46126 (10 96) \$16.98	GOOD GOSD URGED	20
93	91	93	WADE HAYES • COLUMBIA 67501 (10 96) \$16.98	ON A GOOD NIGHT	91
94	92	94	MASTER P • LAMAR 53292/IMPACTA (10 96) \$16.98	ICE CREAM MAN	92
95	93	95	MESSENGER • WEA 540615 (10 96) \$15.98	PEACE BEYOND PARADISE	36
96	94	96	MONICA • ROWNY 37000/IMPACTA (10 96) \$15.98	MISS THANG	63
97	124	97	DEAN CADE • A&M 540615 (10 96) \$15.98	SPIRITCHASER	75
98	95	98	JOAN OSBORNE • BLUE GLOVES 53049/IMPACTA (10 96) \$16.98	RELISH	9
99	108	99	JANN ARDEN • A&M 540615 (10 96) \$15.98	LIVING UNDER JUNE	53
100	105	100	BOB SEIGER & THE SILVER BULLET BAND • CAPITOL 52314 (10 96) \$15.98	GREATEST HITS	8
101	98	101	VARIOUS ARTISTS • TOMMY BOY 1137 (10 96) \$15.98	JOCK JAMS VOL. 1	30
102	100	102	SEVEN MARY THREE • MARGINALIA 11451/IMPACTA (10 96) \$15.98	AMERICAN STANDARD	34
103	93	103	MARVIN MANSON • MCA 11422 (10 96) \$16.98	SMELLS LIKE CHILDREN	31
104	84	104	EVERYTHING BUT THE GIRL • ATLANTIC 62070/IMPACTA (10 96) \$16.98	WALKING WOUNDED	37
105	151	105	NADA SURF • ELECTRA 6191/IMPACTA (10 96) \$15.98	HIGHLOU	103
106	110	106	MAXWELL • COLUMBIA 67447 (10 96) \$16.98	MAXWELL'S URBAN HANG SUITE	53
107	117	107	THE REFRESHMENTS • MERCURY 52999 (10 96) \$16.98	FIZZY FUZZY B& B BUZZ	105
108	102	108	SEAL • ATLANTIC 62119 (10 96) \$15.98	SEAL	15
109	104	109	THE PRESIDENTS OF THE UNITED STATES OF AMERICA • THE PRESIDENTS OF THE UNITED STATES OF AMERICA	HELL, FREEZER OVER	1

○ Albums with the greatest sales gains this week. ● Recording industry data for America (RIAA) certification for sales of 500,000 units within 17 weeks (250,000 for EPs). A RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplicate times indicated by a numeral followed by sales gain. \* Artists indicate if LP is available. Most major prices, and CD and BMG labels, are suggested lists. Prices marked \* indicate CD, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 1996, Billboard/BPI Communications, and SoundScan, Inc.



FOR WEEK ENDING JULY 27, 1996

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	PEAK POSITION	
108	106	109	20 <b>SONDRACK</b> COLUMBIA 47300 (10 9615 96)	NOW AND THEN	106	155	130	10	12 <b>SONDRACK</b> A DEXY'S NEWBORN (10 9615 96)	SUNSET PARK	4	
110	97	78	5 <b>LINDA RONSTADT</b> ELEPHANT 614-6655 (10 9616 96)	DEDICATED TO THE ONE I LOVE	78	156	152	152	8 <b>BONE THUGS-N-HARMONY</b> A' BONE THUGS-N-HARMONY (10 9615 96)	CREEPIN ON AH COME UP (EP)	12	
111	117	91	4 <b>DAVE MATTHEWS BAND</b> A' UNDER THE TABLE AND DREAMING	11	157	133	127	36	6 <b>QUINCY JONES</b> A' QUINT 45570-WARNER (10 9616 96)	Q'S JOCK JOINT	32	
112	126	121	11 <b>DISHWALL</b> A&M 910319 (10 9615 96)	PET YOUR FRIENDS	106	158	169	151	9 <b>KORIN</b> A' HMMHALL 61033-EPIC (10 9615 96)	KORIN	72	
113	90	46	11 <b>CELLY CEL</b> SONY WY 1437-TUNE (10 9616 96)	KILLA KAT	26	159	164	165	20 <b>COWBOY JUNKIES</b> EPIC 24952 (10 9615 96)	LIV IT DOWN	55	
114	101	61	7 <b>EVERCLEAR</b> A' THE KERRY 3099-CAPTIVA (10 9615 96)	SPARKLE AND FADE	78	160	148	109	130 <b>TOM PETTY &amp; THE HEARTBREAKERS</b> A' MCA 10313 (10 9617 96)	GREATEST HITS	5	
115	114	125	67 <b>TLC</b> A' TIME 2000-IMPRESA (10 9618 96)	CRAYSKYVCOOL	3	161	151	---	2 <b>THE WALLFLOWERS</b> HYPERCUBE 4005 (10 9615 96)	BRINGING DOWN THE HORSE	161	
116	127	101	40 <b>GOO GOO DOLLS</b> A' WARNER BROS. 47392 (10 9615 96)	A BOY NAMED GOO	27	162	158	153	56 <b>WHITE ZOMBIE</b> A' GUTTER (10 9615 96)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6	
117	115	96	65 <b>BLUES TRAVELLER</b> A' A&M 54025 (10 9617 96)	FOUR	6	163	134	122	25 <b>DIRTY AMOS</b> A' ATLANTIC 6214-6655 (10 9616 96)	BOYS FOR PELE	2	
*** PACESETTER ***												
118	156	5	3 <b>PAUL BRANDT</b> RETRICE 4412-WARNER BROS. (10 9615 96)	CALM BEFORE THE STORM	118	164	154	140	12 <b>VARIOUS ARTISTS</b> COLUMBIA 50622-EPIC (10 9615 96)	MTV BIZ 25	75	
119	92	72	14 <b>TRACY BONHAM</b> SONY 50467-6 (10 9614 96)	THE BURENS OF BEING UPRIGHT	54	165	152	---	2 <b>SONDRACK</b> EMI 52446 (10 9616 96)	STRIPTASE	15	
120	136	137	21 <b>STABBING WESTWARD</b> COLUMBIA 6112 (10 9615 96)	WITHER BLUSTER BURN + PEEL	81	166	148	126	19 <b>GETO BOYS</b> A' RAP-A-LUDINO TUNE 41555-WARNER (10 9616 96)	RESURRECTION	6	
121	113	103	36 <b>ALICE IN CHAINS</b> A' COLUMBIA 67240P (10 9616 96)	ALICE IN CHAINS	1	167	163	148	22 <b>WYNDONNA</b> A' CUBS 11090-IMPRESA (10 9615 96)	REVELATIONS	9	
122	100	79	5 <b>PANTERA</b> A' CANTREY 61005-EPIC (10 9615 96)	THE GREAT SOUTHERN TREKKILL	4	168	172	150	8 <b>ENRIQUE IGLESIAS</b> A' FONOVIS 6005 (10 9613 96)	ENRIQUE IGLESIAS	150	
123	121	121	38 <b>DZDZ DSBURRO</b> A' CPIC 41091 (10 9616 96)	OZMOSIS	4	169	169	149	41 <b>TERRI CLARK</b> A' MERCURY 50416-52N91 (10 9616 96)	TERRI CLARK	79	
124	100	---	2 <b>VARIOUS ARTISTS</b> A' MCA --- MUSIC FOR OUR MOTHER OCEAN	109	170	143	136	9	9 <b>LUKE LUTHER CAMPBELL</b> 16100P (10 9616 96)	UNCLE LUKE	51	
125	125	112	10 <b>THE CURVE</b> A' PICTON/EXTRA 61761-EPIC (10 9616 96)	WILD MOOD SWINGS	102	171	RE-ENTRY	---	3 <b>SONDRACK</b> A' CAPITO, 35267 (10 9616 96)	CLUELESS	49	
126	116	102	6 <b>LORRIE MORGAN</b> DAVE 66847-PCA (10 9615 96)	GREATER NEED	116	172	182	---	2 <b>JOHN WILLIAMS</b> A' THE BOSTON POPS ORCHESTRA 56714-CAPITO, 61792 (10 9616 96)	SUMMON THE HERODES	172	
127	131	116	7 <b>RICCOCHET</b> COLUMBIA 67223 (10 9615 96)	RICCOCHET	112	173	161	142	15 <b>ALVIN GRIFITH</b> SPANISH 51443 (10 9615 96)	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS	55	
128	137	119	17 <b>THE BEATLES</b> APPLE 3444P-CAPITO, (10 9615 96)	ANTHOLOGY 2	1	174	170	171	66 <b>SONDRACK</b> A' PRODIGY 3359P (10 9616 96)	FRIGAY	1	
129	129	101	8 <b>MONIEHAN</b> OUTPOST 532041-WARNER BROS. (10 9615 96)	MOODS, MOMENTS	6	175	175	161	136 <b>LUKE</b> A' RADIOACTIVE 1099P-MCA (10 9616 96)	THROWING COPPER	1	
130	NEW	1	1 <b>MAXI PRIEST</b> VIRY 41012 (10 9615 96)	MAN WITH THE FUN	130	1	176	157	143	23 <b>NIRVANA</b> A' DGC 24455-GEFFEN (10 9615 96)	NEVERMIND	1
131	120	91	12 <b>ENYA</b> A' REFRESH 46110-WARNER BROS. (11 9617 96)	THE MEMORY OF TREES	9	177	167	144	44 <b>RED HOT CHILI PEPPERS</b> A' WARNER BROS. 45739 (10 9615 96)	ONE HOT MINUTE	4	
132	118	99	9 <b>DEE LEPPARD</b> A' BLOODSTAY 810724-SABER/ATLANTIC (10 9616 96)	SLANG	14	178	166	154	30 <b>EVERYTHING BUT THE GIRL</b> A' ATLANTIC 62064X (10 9615 96)	AMPLIFIED HEART	46	
133	129	126	19 <b>BRYAN WHITE</b> A&M 6214-6655 (10 9616 96)	BETWEEN NOW & FOREVER	52	179	161	159	136 <b>FAITH HILL</b> A' HOLLYWOOD 61268 (10 9617 96)	GREATEST HITS	11	
134	127	134	70 <b>COLLECTIVE SOUL</b> A' ATLANTIC 62744X (10 9616 96)	COLLECTIVE SOUL	23	180	176	156	46 <b>FAITH HILL</b> A' WARNER BROS. 43572 (10 9616 96)	IT MATTERS TO ME	29	
135	87	51	3 <b>VARIOUS ARTISTS</b> COLUMBIA 61255X-EPIC (10 9615 96)	AMERICA'S DYING SLOWLY	51	181	180	181	4 <b>SONDRACK</b> CAST A' CAST (10 9615 96)	THE HUNCHBACK OF NOTRE DAME SING-ALONG	180	
136	NEW	1	1 <b>SDUL COUGHING</b> SLASH 416771-WARNER BROS. (10 9616 96)	IRRESISTIBLE BLISS	136	182	178	158	47 <b>COLLIN RAYE</b> A' EPC 47533 (10 9616 96)	I THINK ABOUT YOU	40	
137	119	110	16 <b>BLASTA RHYMES</b> A' ELENTA 61742-EPIC (10 9616 96)	THE COMING 6	137	183	190	192	10 <b>SAMMY KERSHAW</b> MERCURY 50416-52N91 (10 9616 96)	POLITICS, RELIGION AND HER	115	
138	111	98	18 <b>GRAVITY KILLS</b> TAT 91015 (10 9616 96)	GRAVITY KILLS	89	184	150	141	31 <b>VARIOUS ARTISTS</b> ALIJA 52446 (10 9616 96)	SCHOOLHOUSE ROCK! ROCKS	70	
139	142	133	7 <b>ABBA</b> A' POLYGRAM 527059-IMPRESA (10 9617 96)	GOLD	63	185	162	134	3 <b>SCREAMING TREES</b> EPC 64170P (10 9616 96)	DUST	134	
140	134	123	18 <b>THE NIXONS</b> NCA 11200P (10 9615 96)	FOMA	77	186	178	164	125 <b>CELINE DION</b> A' SMC MUSIC 575555-EPIC (10 9616 96)	THE COLOUR OF MY LOVE	4	
141	128	130	22 <b>TOTAL</b> A' B&G 607300-WARNER BROS. (10 9615 96)	TOTAL	23	187	NEW	---	1 <b>VARIOUS ARTISTS</b> RCA 66743 (10 9616 96)	CLUB QUITZ	17	
142	140	125	34 <b>DC TALK</b> A' FOREFRONT 25140-IMPRESA (10 9616 96)	JESUS FREED	16	188	145	92	3 <b>KMFDM</b> MCA TRAP 72427V-EPIC (10 9616 96)	XTORT	92	
143	NEW	1	1 <b>ELECTRONIC WARNER BROS.</b> 49595 (10 9616 96)	RAISE THE PRESSURE	143	189	159	157	51 <b>SONDRACK</b> A' MCA 50140NATRONS 11228P-MCA (10 9617 96)	DAUGHTERHOOD	159	
144	153	143	43 <b>TIM MCGRAW</b> A' CUPB 77800 (10 9616 96)	ALL I WANT	4	190	174	146	13 <b>LIDEL</b> RICHIE MURPHY 532240 (11 9616 96)	LOUDER THAN WORDS	28	
145	138	132	54 <b>MCA 11120P</b> (10 9616 96)	PULP FICTION	21	191	188	188	238 <b>PEARL JAM</b> A' EPC 4780P (10 9616 96)	TEN	2	
146	146	132	13 <b>TODD KETH</b> A&M 56416-52N91 (10 9616 96)	BLUE MOON	51	192	171	147	12 <b>GOLDFINGER</b> MCA 570074-IMPRESA (10 9616 96)	GOLDFINGER	110	
147	136	128	32 <b>SONDRACK</b> A' LONDON 468295 (10 9616 96)	BRAVEHEART	45	193	167	167	12 <b>THE SMASHING PUMPKINS</b> A' WARNER 28545 (10 9616 96)	ZERO EP	46	
148	147	---	8 <b>SONDRACK</b> A&M 56739 (10 9615 96)	BEO OF ROSES	91	194	186	---	3 <b>MEN OF VIZION</b> 9010 MUSIC 66474X-EPIC (10 9615 96)	PERSONAL	186	
149	139	118	6 <b>DELINQUENT HABITS</b> PHILADELPHIA 66529P-MCA (10 9615 96)	DELINQUENT HABITS	74	195	183	186	193 <b>KENNY G</b> A' ARISTA 88184 (10 9615 96)	BREATHLESS	2	
150	123	87	4 <b>PATTI SMITH</b> ARISTA 18747 (10 9616 96)	GONE AWAY	55	196	177	159	27 <b>KENNY WAYNE SHEPHERD</b> Q&M 24621-WARNER BROS. (10 9615 96)	LEDBETTER HIGHS	10	
151	149	115	3 <b>4 HIM</b> BENSON 4321 (10 9615 96)	MESSAGE	115	197	197	---	2 <b>KENNY LATTIMORE</b> COLUMBIA 67125 (10 9616 96)	KENNY LATTIMORE	197	
152	155	141	6 <b>RHETT ARISTA</b> GEICCA 11424NCA (10 9615 96)	SOMEBODY NEW	102	198	NEW	---	1 <b>JOHNNIE TAYLOR</b> MALACO 7480 (10 9614 96)	GOOD LOVE	159	
153	159	155	7 <b>DEF LEPPARD</b> A' MERCURY 53218 (10 9616 96)	WALT - GREATEST HITS 1980-1995	155	199	NEW	---	1 <b>VARIOUS ARTISTS</b> B&M 14391 (10 9611 96)	MACARENA MU	199	
154	135	131	54 <b>D'ANGELO</b> A' DM 32624P (10 9613 96)	BROWN SUGAR	22	200	NEW	---	1 <b>DONNA LEWIS</b> ATLANTIC 62744X (10 9616 96)	NOW IN A MINUTE	200	

**Figure 1**

[illegible]

(Continued from page 8)

version of the group's solo album, "Andres," released in 1965 by Capitol's Tower Records subsidiary.

Collectables product coordinator Mike Stefank says, "I always remembered it as Stefank's album... I had put in for that, and what [Capitol] gave me was the mono tapes. I was under the assumption that the stereo tapes had not existed, because at the time they said, 'We can't make it.' I knew that the tapes had been released in Canada in stereo."

Henn, who says he was unhappy with the sound and presentation of the mono "Andres," contacted Collectables.

## RED ANT

(Continued from page 6)

major because of severe bottom-line pressures.

"Focus has been lost on artist careers," he says. "I'm very concerned about the long-term perspective. That's not how you build great music. Young bands are doing it by themselves, creating and marketing the product by themselves. It all reflects the frustration with label structures."

"Large companies are confronted with quarterly analysis and putting numbers on the board," Teller adds. "The pressure to deliver quickly and accurately and the sales has taken too much precedence. [At Red Ant], we can have a more thoughtful perspective. We don't mind leaving sales on the table to get to grow."

He adds that the company will avoid the financial stresses of the majors. "Obviously, we have a business plan but we're working against it. But the difference is that we're privately funded and don't have to deal with the shareholders, trying to persuade analysts, among others," he says. "It's easier to have a financial dial and make changes with a much greater amount of flexibility."

Before leaving his post late last year following MCA Inc.'s acquisition by Seagram, Teller made a number of deals with new label entities, including Bob Weir, Doug Moe, and the Dream-Works/SKG Records operation founded by Steven Spielberg, Jeffrey Katzenberg, and David Geffen.

W. Townsend Zietzky, chairman of Wassstein Perella Glickman Inc., says of the new venture, "On the heels of our acquisition of IMAI, this transaction reinforces [our] record in select entertainment investments."

Beyond label activities, Teller will put the new venture's resources to work on other music-related projects, including the creation of a new publishing company, acquisition of other labels, the creation of what he terms "a major music enterprise" on the World Wide Web, and the financing and production of music-instrument ventures.

Teller is said to have made MCA Music Entertainment into the most profitable company within the MCA fold. In 1984, the last full year under Teller's management, revenues hit \$100 million. During his tenure, Teller acquired the Geffen and GRP labels and developed the multinational cloth of the label, exporting its reach in 25 countries over a two-year period.

Before joining MCA, Teller served as president of CBS Records (now Sony) from 1985-88 during a second stint at the company, which he created in 1981 and left in 1963. He was president of United Artists Records and Windward Records in the '70s and returned to CBS in 1981 to serve as president of Columbia Records. Teller joined MCA in 1968 as president of MCA Records and VP of MCA Inc. He was named chairman of the company's music group in 1983.

Henn recalls, "I said, 'Hey, guys, I've got a full set of liner notes written by an expert, Stephen Mulren. I've got photos, I've got acetates, discs, rare things. Let me help you do the right package.' And they said, 'So what?' He said, 'Great, we'll do it in stereo.'"

The "lost" stereo masters didn't prove elusive. Henn says, "I had been talking with [EMI tape archivist] Ron Furmanstein. I knew that he'd make a call to the guy in the vault, and the guy said, 'It's sitting right next to the mono [master].'"

The project evolved into far more than a restoration of the album, after Stefank learned from Henn that the musician had a mountain of previously unreleased material on hand.

"The first disc in 'Vintage Rays' collects early material by the band, which was formed in 1959 by Henn, then a 12-year-old student at Corpus Christi Parochial School in L.A.'s Pacific Palisades area. The disc, originally known as the Renegades, included fellow students Eddie Mokras on sax and Marty DiGiovanni on piano; bassist Vince Hozier and guitarist Byron Lee (who replaced original guitarist Steve O'Brien) joined later."

"We were like the definitive garage band for west L.A. when there weren't a lot of garage bands," Henn says. "We weren't a band. Our roots came from James Brown & the Famous Flames, from John Lee Hooker, from Ray Charles, R.B. King, and Ben E. King."

The first CD, which contains material recorded by Challenge and Challenge Records labels, contains fifty Renegades versions of Willie Dixon's "Seventh Son," Don & Dewey's "Justine," and Jimmy Furey's "Night Train." It also contains three long-playing records, as the "Dirt Riders," "The Snow Men," and "The Rangers," many of which were produced by L.A. producer/scenesetter Jimi Kresley.

"When it came around, we were eager to jump on any bandwagon we could to find artists," Henn says.

In 1964, Carl Wilson, a classmate of Henn's and brother of the Beach Boys founder, brought the group to the attention of his father, who had ended his managerial work for his sons' band after a confrontation with Brian.

Mike Wilson, then manager and producer of the band, rebuked the Sunnys, and brought it to fledgling Capital Imprent. Under Wilson's tutelage, the Sunnys' first single, "The Beach Boys' money-drenched sound and cut its best-known songs, the anthem 'I Live For The Sun' (which peaked at No. 51 on Billboard's Hot 100 single chart in 1965) and "Andres" (which peaked at No. 196). These and other released and unreleased Wilson-produced tracks make up most of the set's second and third discs.

Henn believes that Wilson, who played an integral role in developing the early Beach Boys sound, did what came naturally with the Sunnys.

"I was like, 'I'm the first to admit that I Live For The Sun' is derivative of the Beach Boys sound. But as you listen to the evolution on the box, you'll see us trying to go to something that was the Sunnys' own thing," Henn says.

"We weren't doing what Gary Usher was doing, or, let's say, the Fantastic Baggys or even Jan & Dean. If you listen to the first disc, you'll see the influence in a lot of the cuts. We were across the board—there's a country thing, a pop thing, soul things. That was probably part of our demise."

Still, Wilson used the same vocal approach—and, on some sessions, the same top studio sidemen—on the Sunnys' records that the Beach Boys utilized on their hits of the era.

"I remember the first time they got the 'I Live For The Sun' session. It's the Wrecking Crew [with drummer] Hal Blaine. We had [engineer] Chuck Britz and [West Coast] Studios. I walk in and I see the guys. I see the guys that I am, I sit right down on [Blaine's drum set]. And I turn around, I'm used to cutting 'em out, I go, 'Two/Two Three! Cautious! Tummy Tedsse falls in, [bassist] Ray Polman falls in—all these guys fall in. I'm beating away, and then I see Hal's over in the corner, putting a little percussion thing together so he can play... We were just too stupid to know what was happening. Hal never played another session for us after that."

In Henn's reminiscences in the boxed set's liner notes, Murry Wilson is seen as the man who put the band in touch with the industry.

Henn says, "He was a veritable detonator to my creativity. He inspired me, as well as the rest of the group. I just wanted to share that with whoever's interested in listening."

"Vintage Rays" contains the rare song "Our Lesson," a heartfelt ballad to Wilson, which he wrote as a Christmas present for him in 1966.

"I was so grateful for what he had done," Henn remembers. "I sat down and wrote the lines, knocked it out, and then I went to the studio. I was in two or three hours knocked out the tracks and did the vocals and pressed up only five discs. I have one of the only discs in the world that was pressed in two days."

The Sunnys broke up in 1967; Wilson's failing health, the band's limited commercial dividends, and Henn's desire to pursue a career in Western, all played a part. Though it never attained great national success, the band is fondly remembered by surf connoisseurs, who are welcoming the Collectables box as a return to the band's roots.

The owner of the surf-oriented retail box Go Bay Records in Redondo Beach, Calif., "It lets you know that there's much more to the Sunnys than the two songs everybody knows, and they kind of evolved and followed the trends successfully."

Collectables, which is known primarily for compilations of classic R&B, doo-wop, and rock, has contributed to "Vintage Rays" via its wholesale operation, Gotham Distributing, and a network of U.S. independents. (Due to its cross-national nature, the box is unavailable internationally.)

"We already cater to approximately 2,000 mom-and-pop stores, who receive our fliers on a weekly basis and who we regularly keep hitting," Stefank says.

"We literally saturate everybody. If Gotham doesn't hit a store with the news in some way, then these other distributors pick up where we lay off."

Henn says that the boxed set, which was issued in late June, is such collector-oriented publications as Discoveries and Goldmine.

Henn says that the boxed set is a promotional tool for the band's new radio, sending a lot of boxed sets to people who have surf shops, who are playing this West Coast style of music. Will

be hitting eddie radio to try to get 'I Live For The Sun' and 'Andres' in rotation."

The information of the Sunnys may be the key promotional tool. Most of the members remain active in music: Henn directs the 20-piece orchestra for Lady na Beach, Calif.'s Pageant of the Masters; Hozier plays lead guitar for the Portland, Ore.-based blues band Jimmy Lytle & the Switchmasters; and Kenny Kesey plays lead guitar for a Eugene, Ore.-based unit that also features Henry Vestine of Canned Heat. Medora is national account manager for Walt Dis-

ney Records in Burbank, Calif.

Henn says, "We're getting called by a lot of promoters to do these festivals—the Oceanfront in Huntington Beach [Calif.] and this and that and the other thing, and possibly a tour in Japan and Australia—of course, 'I Live For The Sun' was an anthem down there. We're talking about getting together, the business aspects of regrouping to play."

Henn adds with a laugh, "The real beauty is a comeback, because we were never really there in the first place."



by Geoff Mayfield

**POST-HOLIDAY BLAHS:** The sales charts in last week's Billboard reflect activity from the tracking period that included the July Fourth holiday, which was a four-day weekend for most U.S. consumers. It follows that the charts in this column a nonholiday week, so most of the albums on The Billboard 200 post lower unit sales than they did last week. Although some music sellers say that the July Fourth weekend did not pull the traffic they had hoped for, the charts show that only 20 of the albums on last week's chart over prior-week sales proves that the holiday indeed had a positive impact on that week's sales. To a lesser extent, the Eastern storm known as Bertha also dampened this week's numbers, as sales throughout Florida and the eastern side of the Carolinas had things other than shopping for music on their minds. While numbers in virtually every sales category are down from the prior week, the bright silver lining is that with the exception of album-length cassettes, figures are up over the comparable 1995 week (see Market Watch, page 110).

**THE WEEKS THAT WERE:** One need not have a graduate degree in marketing to discern that the reason this week's chart is so much healthier than that of a year ago has to do with the availability of new hot sellers, led handsomely by teen sensation LeAnn Rimes, who grabs Hot Shot Honors on both The Billboard 200 (No. 4) and Top Country Albums (No. 1), with a first-week sales of 124,000 units. Also entering the top 50 are the new set by R. Kelly (No. 26) and the various-artist title "MTV Party To Go, Vol. 9" (No. 36), which combined account for roughly 60,000 units of new business. By contrast, the Hot Shot Debut in the July 19, 1996, issue was Shaggy's "Boombastic" (at No. 42 with 24,000 units). The only other top 50 chart that week belonged to Bushwick Bitch, who clocked in at No. 45 with 23,000 units.

The top of The Billboard 200 is also more vibrant than it was last summer. Even with a second-week decline of 40%, the 161,000 units rung by rapper Nas is greater than the 144,000 units that placed Hootie & the Blowfish on top of the listing during the comparable 1995 week. Likewise, the top seven titles move more than 100,000 units each, while only four hit that mark on last year's July 29 chart.

**UP WITH THE DOWN STROKE:** The drop from prior-week volume prompts us to adopt a very liberal bullet criteria for the week. In fact, if you see a title move to a higher Billboard rank without a bullet, you can assume that album actually sold less than it did last week but with smaller sales eras than other albums in that part of the chart, a phenomenon I refer to as "bulleting upward."

Aside from this week's Greatest Garage, the soundtrack from "Phenomenon" (28-13 with a 50% sales increase), no album posts a gain that exceeds 30%. Paul Brandt (136-118) fetches the Pacenetter, with a 29.3% boost. (In a week when the title with the largest unit gain also has the highest percentage age gain, the Pacenetter is awarded to the album with the second-largest percentage increase.)

Only two other titles that were on last week's chart see gains of 20% or more, and the soft sulfate means that each of those shows healthy climbs. Moving 62 to 51 is 21% (22%), while a 29% uptick has Nada Surf vaulting 151-106.

**SERIES STAR:** The aforementioned "MTV Party To Go" album is noteworthy because it posts the highest Billboard 200 and Top R&B title debuts in the history of this chart. The previous record on the big chart was The Not Burt debut scored by "Vol. 7." On the R&B list, this week's No. 35 low eclipses the No. 45 entry notched by Vol. 3.

**PRICE CHECK:** During the past year, \$16.98 has become the predominant price point for CDs on The Billboard 200. In last week's July 29 issue, 101 titles carried a list or equivalent price of \$15.98, while 71 titles bore a \$16.98 tag. On this week's chart, that higher price is worn by 115 titles, and there are only 56 \$15.98 entries. Thus, it is not surprising to see the number of titles bearing the premium \$17.98 tag double from six to 12 now. The number of titles priced at more than \$19.98 (from eight to 12) is also the highest in the chart's pricing artists) has dropped slightly, from 17 to 13. Four current entries are priced at more than \$17.98, compared to five on the comparable 1995 chart.

## MALAYSIA'S M. NASIR MELTS TRADITION, TREND

(Continued from page 1)

while navigating the rocks between art and commerce, it just might be Mohd Nasir Bin Mohamad.

Professionally known as M. Nasir, he dominates the Malaysian music industry with a principled advocacy of the country's traditions and an unerring sense of what is popular. He talks about it and uses such musical instruments as the kompang and the rebab as comfortably as he discusses American blues and folk. And he has quite a line in metaphors: "I'm a strange fish in strange water," says "Mary Poppins" done in Japanese. "He adds, "I've actually seen it."

Nasir, 38, has credentials as a painter, singer, composer, lyricist, record producer, actor, and—film director. Little wonder that David Letterman—regional director of BMG Music Enterprises Asia, which represents Nasir's publishing company, Lucasi Enas, for getting some Malaysian artists to Singapore—calls him a rennaissance man.

Just a few weeks ago, the Malaysian government called him trouble. After a newspaper claimed that he had made a casual remark ("Who is Mahatir?") about the country's prime minister, Duttar Sen D. Mahatir Mohamed, the Information Ministry banned his works, including songs written for others, from TV and radio.

The blackout was eventually lifted, but the accompanying media fuss was a reminder that the music markets of Asia are quite different from those of the West and have their own cultural, political,

and cultural nuances. "We are a developing country," says Nasir, although he maintains a discreet silence about the word itself. "We are still trying to understand art and commerce."

He prefers to talk about what motivates him. "I'm trying to call it 'Malay music.' That's the only thing I'm trying to create. A bit of Malay, a bit of rock (music)—changing Malay music, I guess. "The Malay culture is already a mix of so many cultures, but we are trying to make it start early, from the beginning, on its own. It's difficult. Every time I start something, it sounds like it has already been done. Peter Gabriel, you know, he has done it all."

He has had some doze plenty. Born in Singapore (but now a Malaysian citizen), he began his career in arts and music after securing a diploma from Singapore Nanyang Academy of Fine Arts in 1978. He was involved in drama and acting, but while singing with a local band, he caught the attention of Wan Ibrahim, a local producer. "I suggested that I write songs for him," he says. "He said, 'So, he offered me a job as a producer at PGM [Singapore]. They asked me to write the lyrics for the act they were producing at the time, the Alleycats."

He was also working as a lyric writer. But I also helped with production. The Alleycats were not Malay (they came from Penang), so they had some problem with diction. I helped them. Afterward, I was involved in a drama. I started writing about different things."

At a time when three-chord, squeaky Malay rock was the mainstream, the three-piece Kernbars married emotive vocals with orchestral/traditional sounds, while keeping an electric base. It also set itself apart with observant lyrics, sung in Malaysia's Bahasa daerah, on the country's society, rather than the usual love songs.

"I listened to a lot of topical lyrics," says Nasir, "and tried to change the lyrics—songs—not just pop, not just I'm so in love with you, but I'm in love with you. I don't know if I was the first, but I just did it." Moreover, his work has kept that theme. "What I started writing for Kernbars and what I'm still writing about is this: What the hell is going on?"

Kernbars (the name means "to wander") recorded seven albums for Polygram between 1981 and 1986 that sold 15,000-25,000 copies each in a market then plagued with severe piracy. The country has no singles business, but radio programmers popularized a number of the band's songs, including "Express Rakyat" from the self-titled debut album, which was adopted as a theme by Malaysian Railways; "Kolar Biru" (Blue Collar) from 1983's "Genetasi Baru" (My Generation), which was considered a statement for Malaysia's working class; and "Cetak Rompak" (Music Piracy) from the fifth album, 1985's "Seniman Jalanan." The following year, Kernbars, which by then featured Nasir and an evolving lineup of musicians, recorded the soundtrack for a movie about music

pirates, "Kernbars Seniman Jalanan" (The Wanderers of a Busker), which marked his debut as an actor. Subsequently, he branched out into directing.

Nasir continued to write songs, while developing his versatility. He produced albums for Norma Johari, the Ideal Sisters, Hani, Hani, and Rati Hani, among others. Then came a reputation in rock for overseeing an album for Search, the genre's most popular band in Malaysia, and for another outfit, Wings. "I was very, very mysterious about the music I related to the artists," says Awe, the former lead singer of Wings, now a solo performer. "As for his own style, it has always leaned to the experimental, but I was very mysterious about it."

Wang Manja—lead of Malay music programming at Time Highway, Malaysia's only "private" (the government owns a share) national radio station—says, "The sheer volume of his work makes him popularized. He's not open to experiment and then go on. He has a very strong style. He's not Gary Thorneley, an air guitarist, who played at national Radio Musik, adds, "He's definitely innovative. I suppose he spends a lot of time thinking about improving Malaysian music."

Testimony to that is the series of solo albums Nasir began recording for BMG Music (Malaysia) from 1990 onward, when he set the three-minute pop song "Traditional textures. For instance, his first BMG release, "Solo," included "Mustika" (Precious Stone), notable for its use of gamelan. "People think gamelan is an instrument," says Nasir, "but gamelan is an orchestra: drums and strings and chimes."

The musician admits that he is afraid of casting anything traditional—he suggests that the word "traditional" is overused—into his work. "I don't want to employ such instruments as the kompang (a drum, middle Eastern in origin, like a tambourine but without cymbals), the sape (a stringed instrument, one or two strings, made of wood), the rebab (sitar, made of wood), and the banjo (also a stringed instrument, like a banjo, made of leather wrapped around wood)."

He continues, "The origins of the instruments, you can argue about that. But there are distinct Malay melodies and rhythms. The Middle Eastern influence came from religion, from Islam. But before the religion came, there were distinct tribal styles of music, like the Aul melody, tribal, indigenous melodies."

"When the colonists—in our case, the British—came, they introduced all kinds of music. Western music. The West brought music that was already developed to the highest level." The result, Nasir says, has long influenced Asian musicians and, more recently, the Asian market. "The music of the people are always trying to break in the West. But they will not succeed if they want to do it in a more subtle or R&B."

Nasir adds, "What I'm hearing now is not the Eastern people developing, but a Western person like Peter Gabriel developing what is called 'world music.' But they do so with all the technical knowledge and good production, good marketing strategies. They've covered the world already. Try to market your music against that."

Then again, Nasir appears to know about commerce. "From a purely commercial and A&R standpoint," says Beni Suh Peng, managing director of EMI Malaysia, "he has a good track record for his music."

Aziz Bakar, GM of BMG Music (Malaysia), who signed Nasir to the label, adds, "He created a mass market for Malay music and gave the industry a shot in the arm. He has written for us

many as 60 artists, and has probably written more than a thousand songs—dozens of which were hits. "His unremitting contribution to the Malaysian music industry made the recent broadcasting ban on his work all the more ironic. "It's like burning a poet," says BMG Music Publishing's Letterman. "He's an artistic figure, as opposed to a pop star." As a rule, the executive says, the government supports the industry. "OK, when you're talking about death metal, then they lose patience. But this was a storm in a teacup, and we're glad it has been settled with no loss of face."

Nevertheless, one comment during the furor was telling. Deputy information minister Datuk Selva Selvam was quoted as saying the blackout was necessary because of Nasir's standing as a role model for the young. "We have these values, these norms and values of our society here, Islamic and Eastern values, which we want to maintain," declared Suleman. "We do not want the new generation... to be influenced by countercultures."

Duren Chai, head of the Kuala Lumpur district of business development at Channel V, the pan-Asian music TV network, adds, "The whole ethos of rebellion, particularly rebellion by the kids, simply doesn't exist here."

No rebellion, perhaps, but there is self-consciousness—and again, Nasir serves as a role model for others in the Asian music industry. He owns his own 24-track recording studio, and since his 16-year-old Lucasi Enas company, and a label, Mendonham, which has three acts under contract. He is also VP of a local artists' union, the PAPITA. Later this year will be the release of his first movie as a director, "Merah" (Red), following a number of TV roles.

Nasir's other preoccupations have kept him from making a studio album over the last couple of years; his last, "Canggung Mendonham" (the name of a Malay folk dance), sold more than 100,000 copies for BMG and was named best traditional album at Malaysia's annual A.M.I. Awards. Earlier this year, the label issued "Almar" (Roots), a concert recording of Nasir's hits, which sold about 40,000 copies.

Now, the "renaissance man" is "preparing to record once more. 'I've not really got the material yet,' he admits, 'but I'm going to try and do what I've [always] set out to do: make Malay music.'"

## WARNER, REPRISE BRING BACK CLASSICS

(Continued from page 2)

success. That led to a couple of meetings with Mo Ostin, who was interested in getting to know me and wanting to understand what I was doing. The success of 'Storyteller' opened some eyes here—that there was some business to be done with boxed sets and reissues."

While part of Geller's goal was to determine what treatment an artist deserves—should an album be reissued or the act better served by a compilation or boxed set—he has to be prepared to seize immediate opportunities.



Shortly after he started at Warner Bros., the "Sleepless in Seattle" soundtrack from Epic Records was becoming popular. "The soundtrack included two cuts by Jimmy Durante that Warner Bros. licensed to Sony, so we decided it might make sense to make a Jimmy Durante release available on Warner Bros. proper," he says.

Warner Bros. also released and Bootsy Collins' collection have been Warner Archives' top single-disc sellers, with each moving approximately 100,000 units, according to Geller. When considering projects to do, Geller says there is no "hard and fast [sales] rule, but general thinking is that if I can do 10,000 units, I'm fine. Sometimes it's less than that, and sometimes it's more."

The crown jewel during Geller's

tenure is the 20-CD Frank Sinatra package released in 1996 to commemorate 50 years of his music. The package, which retailed for \$499.98, covered Sinatra's entire Reprise output. The Sinatra collection was issued as a limited edition of 15,000 numbered sets. Sinatra reissues were also a success.

Since Warner Bros. was founded only in 1958, Warner Archives doesn't have the depth of catalog that a Sony Legacy or Capital release program has at its disposal, but for the same reason, it doesn't have the problem of tape depreciation that many of the older companies have.

"At Warner Bros. there are not as many tapes to deal with, and they have been very well maintained and well ordered," Geller says. Additionally, Geller has the luxury of having Lee Herschberg, an engineer who worked on many of Western recordings, around to remaster the reissues.

Already on the docket for 1997 are a Harper's Bizarre compilation; a reissue of Bekie Lee Jones' "Gilt At Her Volcano" (possibly with additional material); and an Ambrosia set.

While Harper's Bizarre never had a tremendous amount of commercial success, it was a real success story. "199th Street Bridge No. 3 (Feelin' Gypsy)" that reached No. 15 in 1967—the group was remarkable for the people associated with it. Onetime Warner Bros. president and current DreamWorks president Len Weinman produced the act; producer Ted Templeman (Doobie Brothers, Van Halen) was one of the lead producers; and the band included Harry Nilsson, and Van Dyke Parks wrote and/or arranged material for the band; and players/singers included Parks, Glen Campbell, Giffen A&R honcho, and Nilsson, and former EMI chief Joe Smith.

"Lenny and I have been really involved in picking the songs for the reissue," says Templeman. "It will include a song called 'Poly High' written by Nil-

son, that was never on any of the albums. Some of the stuff is really interesting for its time. It was completely Len's brain-child."

With his arrangement of Cole Porter's "Anything Goes," a modest hit from the act's second album, Parks gave Harper's Bizarre a retro pop sound.

With tongue planted firmly in cheek, Parks recalls, "Lenny had this group that had no distinction that I could find other than a willingness to develop. So with their goodwill and with Lenny's gener-



osity as a new member of Warner Bros. A&R staff, I took a Pygmalion attitude toward this nonentity in bringing to them a sense of time, in terms of a reference to the '50s. To tell you the truth, [it was] to get my penchant for that era of great songwriting into their repertoire."

For Geller, reissuing Harper's Bizarre was a labor of love. "The story of Warner Bros.' varied history. 'The archival side is just as important as making money. When all is said and done, a record company is masters. People come and go, and everything changes get bought and sold, [but] what remains constant is the masters, so a company's archives is its greatest asset. If we can perpetuate the music, we're enhancing the assets of the company."

## CASSETTES IN 7 DAYS!

300 C-12 Cassettes

for only \$495



Package includes:  
• FREE graphic design  
• Titles, titles, titles  
• Ready in 7 days  
• Major label quality  
• No Fine-Print guarantee

Call today for more info  
1-800-468-9353  
or 1-800-468-9353 x2000  
We'll make you a cassette tape in 7 days!

DISC MAKERS



## NEW OFFERINGS

### The Beat Hits The Streets: August Availability for Billboard's Latin Music Buyer's Guide

Now in its fifth year, Billboard's International Latin Music Buyer's Guide will be published on August 7th. Increasing in visibility and editorial content, the Guide has become the industry's only comprehensive sourcebook dedicated exclusively to the exploding Latin music market.

The Guide is a compilation of 3,000 alphabetical listings from 18 countries in 20 categories (including artists, managers, music publishers, etc.). It contains company names, contact addresses, and phone and fax numbers. In addition to publishing the most extensive listings of Latin artists and managers, it is the only directory of its kind published in English. Like all Billboard directory information, data is continually updated.

#### Our readership includes:

- Record Labels
- Wholesalers/Distributors
- Retailers
- Managers/Agents
- Venues/Promoters
- Manufacturers
- Radio and TV
- Product Sponsors/Advertising Agencies

Billboard's strong commitment to the Latin music community is evidenced by our weekly charts, editorial and Latin Music Conference and Awards. The Guide is just another way in which Billboard continues its

support for the Latin communities worldwide while helping their businesses gain exposure year-round.

To order a copy of this directory please call Ron Wilman at 212-536-5025. List price: \$65.

### Billboard's 1995 Music Yearbook

Billboard's 1995 Music Yearbook by Joel Whitburn chronicles every single, track and compact disc that debuted in 1995 on Billboard's major music charts including the Hot 100, The Billboard 200, Hot R&B Singles, Top R&B Albums, Hot Adult Contemporary (singles), Hot Country Singles & Tracks, Top Country Albums, Album Rock Tracks, Modern Rock Tracks, Bubbling Under The Hot 100 and Hot 100 Airplay.

The complete chart data (debut date, peak position, weeks charted, etc.) of every title that first appeared on the charts in 1995 is supplemented by yearly rankings. No 1 hits sections and other special features. The book provides No. 1 hits from 19 other charts including Dance, Rap, Blues, Reggae, Latin, and Jazz. As a special bonus Billboard's Top Videocassette Rentals and Top Videocassette Sales charts are also included.

Billboard's 1995 Music Yearbook is available for \$34.95 from Record Research Inc.

For more information or to order a copy of the book, call Kim Blosdorf at 414-251-5408.

## PERSONNEL DIRECTIONS

Jack Fulmer, most recently an MCA regional alternative marketing/promotion manager, returns to Airplay Monitor as an account manager for Top 40 and Rock Airplay Monitors. He replaces Andrea Thompson.

Fulmer, Airplay Monitor's West Coast representative in 1994-95, before leaving for MCA, has been an account executive with KBQP, Los Angeles as well as rival KFI/KOST. Fulmer is based in New York and will cover accounts east of the Mississippi.

FULMER

NUELL

Gary Nuell, most recently national director of sales development for Billboard Music Group publication Assessment Business, returns to Airplay Monitor in Los Angeles as an account manager. As part of the sales team that launched Airplay Monitor in 1993, Nuell is a veteran of music industry sales, having also spent five years selling for Billboard magazine. He'll be responsible for all West Coast record-label advertising in Top 40 and Rock Airplay Monitor.

### Dates 'n Data

Billboard LIVE opening • Sunset Blvd., Los Angeles • Aug. 4

Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5

Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

For more information, contact Maureen Ryan at 212-536-5002.

Visit our website at <http://www.billboard-online.com>  
For information about subscribing to Billboard Online, complete archive of charts and articles, contact Vince Reese at 212-536-1402/800-499-1402.  
e-mail: [vreesee@billboard-online.com](mailto:vreesee@billboard-online.com)

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1995	1996
TOTAL	337,256,000	356,068,000 (UP 5.6%)
ALBUMS	290,112,000	295,259,000 (UP 1.8%)
SINGLES	47,144,000	60,809,000 (UP 29%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1995	1996
CD	185,046,000	210,476,000 (UP 13.7%)
CASSETTE	104,619,000	84,016,000 (DN 19.7%)
OTHER	44,700,000	76,700,000 (UP 71.6%)

### OVERALL UNIT SALES THIS WEEK

13,058,000

### LAST WEEK

13,272,000

### CHANGE

DOWN 4.9%

### THIS WEEK 1995

11,889,000

### CHANGE

UP 9.5%

### ALBUM SALES THIS WEEK

10,637,000

### LAST WEEK

11,231,000

### CHANGE

DOWN 5.3%

### THIS WEEK 1995

9,919,000

### CHANGE

UP 7.2%

### SINGLES SALES THIS WEEK

2,421,000

### LAST WEEK

2,496,000

### CHANGE

DOWN 3%

### THIS WEEK 1995

1,970,000

### CHANGE

UP 22.9%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1995	CHANGE
CD	7,554,000	7,997,000	DN 5.5%	6,487,000	UP 16.4%
CASSETTE	3,062,000	3,210,000	DN 4.6%	3,420,000	DN 10.5%
OTHER	21,000	24,000	DN 12.5%	12,000	UP 75%

ROUNDED FIGURES

FOR WEEK ENDING 7/14/96

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



## Hot 100 Makes Lisa Loeb's Day

WE'VE BEEN WAITING FOR a "Wednesday" song for a long time, so the new single by Lisa Loeb & Nine Stories is appropriate. "Waiting For Wednesday" (Geffen) bullets 93-87, but even when it debuted last week, it was the highest-charting song with "Wednesday" in the title in the rock era. The previous major of a Hump Day title was set by the Royal Guardsmen, of "Snoopy Vs. The Red Baron" fame. Their Laurie single simply titled "Wednesday" peaked at No. 97 in September 1967. Loeb's new single is only the second song with "Wednesday" in the title to chart; Matt Monro didn't reach the Hot 100 with "Wednesday's Child," a 1967 release, and Elvis Costello's "Wednesday Week" was not a single.

**EXHALE AGAIN:** After a 10-week run of rap singles at No. 1, there's a change at the top of the Hot 100. That's good news for Toni Braxton, who achieves her first No. 1 pop single, the two-sided hit "You're Makin' Me High"/"Let It Flow." As the LaFace single replaces 2Pac's "How Do U Want It"/"California Love" at pole position, it's the first time in the rock era that two two-sided hits have been No. 1 consecutively. We came close in 1970, when Ray Stevens' "Everything Is Beautiful" hit the top after the Guess Who's "American Woman"/"No Sugar Tonight" and right before the Beatles' "The Long And Winding Road"/"For You Blue."

Braxton's move to No. 1 means that a second single from the "Whitney Houston" soundtrack has reached the top of the Hot 100, after Whitney Houston's "Exhale (Shoop Shoop)." "Let It Flow" is the fifth single from the movie to reach the top 10, and four of those peaked in the top two. And the "Exhale" run isn't over: Houston's "Why Does It Hurt So Bad" debuts at

No. 25 on the Adult Contemporary chart and should be on the Hot 100 soon, and over on Hot R&B Singles, Aretha Franklin is doing well with "It Hurts Like Hell."

**WE'RE OUT OF THAT:** As the chief songwriter and sometimes lead vocalist for U.K. group Take That, Gary Barlow knows what it's like to be No. 1. Now he's solo on his own hit, and his first solo single, "Forever Love," enters the U.K. singles chart at—where else?—No. 1.

Elsewhere on the British chart, "Macarena" is finally making an impact. The Los Del Rio single soars 74-11, the biggest one-week move in the history of the 75-position chart, reports Alan Jones of Music Week.

In the U.S., the biggest one-week jump on the Hot 100 was scored by Jeannie C. Riley, who moved 81-7 the week of Aug. 31, 1968, with "Harper Valley P.T.A." The second-biggest one-week jump occurred just five weeks ago, when 2Pac's "How Do U Want It"/"California Love" leapt 64-6 in its second chart week.

**RIMES WITH EVERYTHING:** It's a mighty impressive debut for teenager LeAnn Rimes on The Billboard 200. Her first album, "Blue" (Curb), enters at No. 4 on the strength of the title track. How does Rimes' chart position compare with the woman for whom "Blue" was written three decades ago? Only one Patsy Cline album charted in her lifetime: "Patsy Cline Sings" on Decca went to No. 73. Her highest-charting album was the soundtrack "Sweet Dreams—The Life And Times Of Patsy Cline," which peaked at No. 29 in 1985. Jessica Lange starred in the movie, but Cline's original vocals were heard on the soundtrack.



by Fred Bronson





## Go Hollywood to Hollywood.

Fifteen minutes? We'll make you feel famous for six hours. Our luxury three-class service to LA with the powerful GTE Airfone<sup>®</sup> for making the deals that dreams are made of. From JFK to LAX, seven times daily. Come fly our friendly skies.



**UNITED AIRLINES**

<http://www.ual.com>

USA  
Official Sponsor  
United States Olympic Team

© 1999 United Airlines

# TOM PETTY AND THE HEARTBREAKERS



SONGS AND MUSIC FROM THE MOTION PICTURE

## SHE'S THE ONE

Their new album, featuring 15 **all new** tracks. (4/21-4/28/96)

In stores August 6, 1996.

Produced by Rick Rubin, Tom Petty and Mike Campbell  
Management: Tony Dimitriadis for East End Management



© 1996 Warner Bros. Records Inc.